FRANK HALE PRESENTS

## *"VIE" QUINN*

*Broadway's Latest "Find" at B. F. Keith's Palace Next Week, December 8, 1919.*

IN THE SONG SHOP • WHERE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK PAGE 1918

# SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the deaths of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helms, is because they learned one great lesson;—the way to acquire wealth is to

# MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history and the basis of our concern is the idea now agitating the minds of millions, (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

# INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

**J. GREEN & COMPANY, Inc.,**
**110-112 West 40th Street,**
**New York City**

# CHRISTMAS IS COMING

## And With It

The Finest Edition of an Amusement Paper Ever Published . . . . . .

That's What They All Said About The Mirror Last Christmas . . . .

This Christmas Mirror Is Way Ahead Of Last Year's In Beauty, Stories, Color, Illustration and Size . .

*COME ON IN NOW!*

ILLUSTRATIONS IN COLOR . . .

SPECIAL STORIES

GALLERY OF PLAYERS . . . .

PEN AND INK SKETCHES . . . .

REVIEW OF THE DRAMA, VAUDEVILLE & PICTURES

*COME ON IN NOW!*

PLAYS FRAMES COSTUMES SUPPLIES MAKE-UP SONGS

# THE MARKET PLACE

FILMS TRUNKS CLOTHING LIGHTING JEWELRY BOOKS

## acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N.Y.

**SUCCESSFUL** ACTORS USE OUR **SERVICE**

If you are not successful, write us. We do not teach you how to act, but show you how to secure and hold profitable positions in Vaudeville, Legitimate, Pictures and Lyceum Work.

LEARN THE REAL TRUTH

about the stage; how to break in and how to get the big salaries. Our Course "How To Make Acting Pay" covers everything you need to know—over fifteen thousand words and 20 chapters. Handsomely bound. Join with us today—here's what you get: One copy of "How To Make Acting Pay," The Theatrical Bulletin for one year, Information Bureau Service for one year, Your 25-word ad in The Bulletin for one year.

PRICE THREE DOLLARS COMPLETE

Send your order direct from this ad as satisfaction is positively guaranteed, or if preferred, send four cents postage for booklet. (Sample copy of The Bulletin, 10c. None Free.) Address

BERNARD HINKLE, PUB. t.f.
963 Acoma Street, Denver, Colo.

**ACTS** SKETCHES, MONOLOGUE-GAGS, PLAYS, SONG POEMS, ETC., WRITTEN. Music composed and arranged. Write for prices and terms. Address ALEXANDER SEYMOUR, 150 W. 136th St., N. Y. City t.f.

Listen Show Folks. Cheap stuff sells cheap. We're not cheap because we deliver the goods. Our sure-fire monologues and rhymes bring down the house. Written in prose or rhyme, exclusively for you, $1.00 each. Dick Graham, 2 Beaver St., Schenectady, N. Y. t.f.

**How To Become a Great Singer**

Books copyrighted. Originally $100.00. A BARGAIN for $1.00. Instructions in English or Italian. Music accompanied with piano. Reading and practicing my METHOD means a life study; a struggle otherwise. PROF. I. CALICCHIO, 13th St., Jersey City, N. J. t.f.

ARTISTS—Our real rough-stuff rhymes bring down the happy howls. No "exclusive" bunk, no repeaters, but "right off the iron" breezy bits of every variety. Ask for "Ballads of Us Fellers" sample 25c. Number 2, combined with "Bath-Sheba, the Original Bathing Beauty" (3 acts) and a lot of high class corking pathos, seven pictures, all for a wee "case note" $1.00. We know it pays to please. N. Y. TREND PUB. CO., 652 39th St., Brooklyn, N. Y. C. t.f.

## adapters

THE SHECK UNIVERSAL ADAPTER makes it easy to change from carbon-arcs to the use of Mazda Projector Lamps by simply attaching the adapter to front of any housing, and providing suitable current-control apparatus. The result is: big savings in operating costs; better illumination; eliminates flicker; less fire hazard; no noise or hum, etc.

Literature describing this and other Argus-Mazda Lighting Appliances will be mailed promptly on request

THE ARGUS LAMP & APPLIANCE CO.
815 Prospect Avenue, Cleveland, Ohio

## artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

## beauty culture

**THE LITTLE WONDER**
TO REMOVE SUPERFLUOUS HAIR
Not injure the face in anyway. Is wax preparation. Sample, $1; Cup $5.00. VANITY HAIR SHOP, Muskegon, Michigan. t.f.

## business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

## cameras

CAMERA MEN—ATTENTION
*Important Improvements of the Motion Picture Camera*
First, speed enables you to "get the picture and get away before the other fellow gets set up." Static eliminated—this light-weight, one-piece, all-metal camera grounds through the body of the operator.
Capacity, 200 feet. Positive superiority—exclusive improvements—extraordinary quality at less than half of similar instruments.
*Send Postal for Particulars*
BURKE & JAMES, INC.
240 E. Ontario St., Chicago 225 Fifth Ave., New York

## clothing

**Gowns, Wraps, Furs**
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

## for sale

MOORE'S OPERA HOUSE, Barnesville, Ohio, equipped with booth, stage, scenery, dressing rooms; seating capacity 800; practically no competition in town. Will sell for half of normal value. Act quick on this offer. Address Box X, Dramatic Mirror.

**Letter Heads** Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices Wellman Printing Co.,
Huntington West Virginia t.f.

(Accelia PEKINGESE)
blue ribbon and sleeve stock $35.00 up, Mrs. de la Terre Bueno, 400 Pelham Road, New Rochelle, N. Y., 'phone 2814. t.f.

**"Classy Pictures"** Also Books—Just What You Want
Catalog FREE
UNITED SALES CO. Springfield, Ill. t.f.

# ARTIFICIAL FLOWERS

## Flowers for Stage and Orchestra

## BOTANICAL DECORATING CO.

208 W. Adams St. :: :: Chicago, Ill.

*Write for Catalog H & T*

## costumes

**Charles Chrisdie & Co.**
Telephone Bryant 2449 THEATRICAL COSTUMERS Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies. Bal. Masque. t. f.
562 Seventh Ave., Bet. 40th & 41st St., N. Y. C.

**Eaves Costume Co.**
MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th St., N. Y. East of Broadway Phone Bryant 7212-7213 t.f.

**TAMS** COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
Phone Bryant 7590
1600 Broadway, N.Y.
The largest costuming establishment in the world. t.f.

**A. Koehler & Co.** Theatrical & Masquerade COSTUMER
249 W. 42nd St., N. Y. C. Bryant 8984

**MILLER COSTUMIER**
PHILADELPHIA
**Theatrical Costumers**
236 So. 11th St., Philadelphia, Pa.

## frames

NEWMAN'S
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati 717 Sycamore St Chicago 68 W. Washington St

## gowns

EVENING GOWNS, afternoon and street dresses, slightly worn. I have a large, select stock of latest models; suitable for stage or movies. Mrs. A. Isnet, 61 West 69th St., New York.

## laboratories

M. H. SCHOENBAUM
LABORATORY EXPERT
Address care of Dramatic Mirror

## make-up

**HESS MAKE-UP** HIGH GRADE
Send four cents for postage
FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

## mazda lamps

BETTER PICTURES AT LOWER COST
The 20-ampere NATIONAL MAZDA C lamp of our special construction needs no adjusting—is always in focus—gives a brilliant, absolutely steady, flickerless light; saves you at least two-thirds of your current operating cost—reduces fire risks—can be easily adapted to your present machines; does not overheat and contaminate the air in the operator's booth; leaves him free to devote his entire attention to the running of the film. Write for film information.
NELA SPECIALTIES DIVISION
Nela Park, Cleveland

## organs

CREMONA
The Solo Instrument
*Single or Duplex Systems*
THE MARQUETTE PIANO CO.
2421-2439 Wallace Street, Chicago

"NEW ERA" ORGAN
If it's in our claims, it's in our organs
Endorsed by Leading Exhibitors
THE MARR & COLTON COMPANY, Inc.
*Exclusive Manufacturers of "New Era" Organs*
Warsaw, N. Y.

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
*Personal Attention to Your Individual Requirements*
SEEBURG PIANO CO Chicago

Don't forget that we are the foremost builders of musical instruments for motion picture theatres and design and build pipe organs equipped with the latest features; our experts are at your disposal and will be glad to serve you.

FOTOPLAYER
Lytton Bldg. Film Exchange Bldg.
14 E. Jackson Blvd. 109 Golden Gate Ave.
Chicago Dallas, Tex. San Francisco
1818 Main St
AMERICAN PHOTO PLAYER CO.
64 West 45th Street, New York

## photos

**YOUR PHOTO** On your professional or business cards, 100 for $1.50. New classy type used. Photo calendars, pocket folders and stamp photos. Samples 6c same refunded first order. D. M. Studio, Waverly, Ohio. t.f.

**Theatrical** PHOTOGRAPHS and SLIDES
Quality Enlarging Service
160 No. Wells St., Chicago, Ill. .33-38

ARTPHOTOS, Bathing Girls, Artists' Models, Girls in artistic poses. The kind of photos you want men for your private collection. Sample Sealed 25c. Doz. $1.00. Art Photographer 826 Calhoun St., Ft. Wayne, Ind. 33-4

## plays

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

Published every Thursday and dated a week ahead at 1639 Broadway, N. Y., December 11, 1919. Vol. LXXX, No. 2138. $5 a year
Entered as second class matter January 26, 1899, at the Post office at New York, N. Y., under act of March 3, 1879. Copyright, 1919.

## plays

PLAYS—SKETCHES
Best Plays Best Sketches
Best Monologues Best Acts
Best Recitations Best Pantomimes
Edgar S. Werner & Co. 45 E. 19th St., N. Y. 32-44

PLAYS
FREE CATALOG of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-Up Goods, etc.
FITZGERALD PUBLISHING CORPORATION
Dept. A. 18 Vesey St., New York 31-43

## popcorn poppers

*$600 to $3,120 Net Profits Yearly*
The Butter-Kist Pop Corn Machine has actually solved the problem of keeping up profits and attendance notwithstanding the high rent and taxes. Yes! and in hundreds of theatres.
It lets you cash in double on the people who come to your theatre.
Occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself.
BUTTER-KIST POP CORN MACHINE
HOLCOMB & HOKE MFG. CO.
1005 Van Buren St. Indianapolis, Ind.

## projection machines

It makes little difference where you go. Start at the Rivoli in New York and follow the trail of really successful Motion Picture Palaces across the country till you land at the Grauman in Los Angeles or the New Fillmore in San Francisco, and you will find that the Simplex is the almost unanimous choice.
None of these men are in the business for the purpose of wasting money. They use the Simplex because it pays the best; and it pays the best because superior projection draws the crowds. This superior projection is maintained with a minimum of upkeep by
SIMPLEX, 317 East 34th Street, New York

"IT PUTS THE PICTURE ON THE SCREEN"
*Serviceability Durability Dependability Projectability*
Have Made Famous
POWER'S 6B CAMERAGRAPH
NICHOLAS POWER COMPANY, Incorporated
*Pioneers of Projection*
90 Gold Street New York, N. Y.

## scenery

Columbia Scenic Studio
Columbia, South Carolina t. f.

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

SCENERY—Anything from a drop to a complete production overnight.
KNIGHT STUDIOS
140th Street, Mott and Walton Aves.
Telephone Melrose 1631

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

## slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street. New York City t.f.

## sound deadening

CABOT'S SOUND DEADENING "QUILT"
You can protect your theatre from all kinds of noises from surrounding buildings, and keep the sound of your organ out of your neighbors' buildings, by using Cabot's Quilt. It is the standard scientific sound-deadener, used in thousands of buildings all over the country for more than 25 years.
*Sample of Quilt and full information sent free.*
SAMUEL CABOT, Inc., Mfg. Chemists, Boston, Mass.

## song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting proposition. Send us your name on a postal. t.f.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

READ MUSIC AT SIGHT
My book will teach you harmony and improve your sight reading 100% in one week. You cannot afford to be without it. Sent postpaid $2.00. Particulars on request. I. D. Harris, Dept. D-M. Bay City, Mich.

SONG-WRITERS: A Membership in the Wpaa is the only thing which will help you to success. Endorsed by the leading publishers. Many Benefits. Small dues. Secretary, W. P. A. A. 363 W. 23rd Street, New York City.

LEARN PIANO BY EAR IN ONE WEEK
By the quickest and easiest system in the World. Teaches you all tricks and pointers for playing correct BASS, which is just what you need. Anyone can learn in a week. t.f.
Write F. W. LITTLE, 192-46thSt. Pittsburgh, Pa.

## stage lighting

WE Build Everything Electrical for the Stage
1000-Watt Nitrogen Stage Lights our specialty. Rialto Electric Stage Lighting. t.f.
301-304 W. 52nd St., N. Y. Phone Col. 2217

SPOTLIGHTS STAGE LIGHTING
Everything Electrical
You Save 30%.
HARRY WOODLE, 303 W. 47 St., N. Y. C.: Phone 6498 Bryant

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

## supply houses

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116 t.f

# SCENERY
## of All Kinds for All Purposes
Since 1886
## Werbe Scenic Studio
1713 Central Ave., Kansas City, Kansas

## song writers

**Covers For Orchestration**
**ART BOOKBINDING CO.**
**119 W. 42nd St. N. Y. C.**

## stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

## supply houses

SOMETHING NEW
Universal Film Rewinder and Film Cleaner. $10.00
Film Cleaning Solution
Sample postpaid—Pint $1.50—2 oz. 50c.
Our Specialties
Condensers—Piano, Convex or Meniscus
Stereopticons and Slides
All Makes of Moving Picture Machines
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street Philadelphia, Pa.

"ERKER'S FOR EVERYTHING"
Pertaining to
MOTION PICTURES
Wholesale and Retail
*Write for 144-page Catalog*
ERKER BROS. OPTICAL CO.
608 O'live Street St. Louis, Mo.

EXHIBITORS SUPPLY CO., INC.
Chicago, Ill. Milwaukee, Wis. Indianapolis, Ind.
Exclusive Distributors of
SIMPLEX MACHINES
In Middle West
Everything for the Motion Picture Theatre
Wholesale and Retail

## tattooing

RELIABLE FORMULAS OF TATTOOING REMOVING, 25c; Wart removing, 25c; Hair removing, 25c; Hair restorer, 25c. Prof. George Werner, 1120 Race St., Cincinnati, Ohio. 35-47

## theater fronts

ARTISTIC THEATER FRONTS
Interiors, Booths, Canopies
Ask for Special Plans and Estimates
MILWAUKEE CORRUGATING CO.
Branch at Kansas City, Mo. Milwaukee, Wis.

## tickets

*Twenty-one Years Experience at Your Service*
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
*Write for Prices*
ARCUS TICKET CO.
633 Plymouth Court Chicago

ROLL AND COUPON THEATRE TICKETS
Serial and full-dated coupon—Coupon and single Roll-Machine Tickets
TRIMOUNT PRESS
91 Albany Street Boston, Mass.

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes.
*Send for Samples and Prices*
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
*Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label*

You Will Like the Rees Ticket Co.
ROLL TICKETS
REES Roll Tickets are Neatly Printed on Best Cardboard, Diamond Notched, Perfectly Perforated, Correctly Numbered, Carefully Packed and Always Shipped on Time (within 24 hours whenever requested)
*Lowest Prices*
REES TICKET CO.
405 South 10th Street Omaha, Neb

TICKETS
COUPON AND STRIP
There Is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f

## titles

"The Title Man"
ERNEST STERN t.f.
145 W. 45th St., N. Y. C. Phone Bryant 8973

## transverter

YOU NEED A TRANSVERTER
The Motor-Generator that produces a perfect arc for Picture Projection.
*You can make a perfect dissolve with two arc Transverter*
THE HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

## wanted

WANTED—Bell and Howells' cameras. Must be in perfect condition. All communications to Mr. Robert McIntyre, care of Biograph Studios, Washington Avenue and 175th Street, Bronx, New York City.

## wanted jewelry

I pay liberal cash prices for Diamonds, Pearls Jewelry. LORENTZ, 65 Nassau St. N.Y.C.

*EDITH TALIAFERRO*

*Starring in "Who's Your Brother?" Produced by Curtiss Pictures Corporation*

THE DRAMATIC MIRROR

By LOUIS P. REID

# "Aphrodite" a Gorgeous Spectacle—Elsie Janis Presents Revue—"The Rose of China" a Graceful Romance—New Theater Guild Play

## "THE RISE OF SILAS LAPHAM"

### Howells' Novel of the Seventies Reaches the Stage

Comedy by Lillian Sabine. Based on Novel of Same Name by William Dean Howells. Produced by the Theater Guild, at the Garrick Theater, Nov. 25.

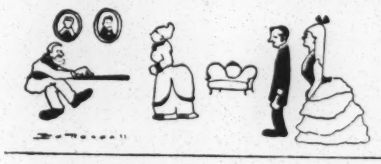
Silas Lapham.....James K. Hackett
Batty Hubbard.....Milton Pope
Persis Lapham.....Grace Henderson
Katie .....Nell Hamilton
Milton Rogers.....Henry Stillman
Penelope Lapham....Marjorie Vonnegut
Irene Lapham.....Grace Knell
Tom Corey.....Noel Leslie
Anna Bellingham Corey...Helen Westley
Bromfield Corey.....Walter Howe
Nanny Corey.....Mary Balir
Lily Corey.....Grace Ade
Edith Kingsbury.....Mildred Keats
Mrs. Henry Bellingham....Nell Hamilton
Charles Bellingham.....Richard Abbott
Mrs. James Bellingham.....Sara Enright
James Bellingham.....William Nelson
Mr. Sewell.....Erskine Santord
Mrs. Sewell.....Mary True
Mr. Seymour.....Robert Donaldson
Robert Chase.....Walter Geer
Mr. Dunham.....Henry Travers

Staged by Philip Moeller. Settings and Costumes by Lee Simonson.

As a play, "The Rise of Silas Lapham" will not have any lingering appeal to the New York audience of today, but as a picture of American life in the seventies it is not without interest. This period is but little selected by dramatists, perhaps because it is not essentially a dramatic period. But it represented the beginning of industrial America, it signified the passing of rampant sectionalism. As such it commands the attention of any author for the stage with a gift for characterization, a sympathetic understanding of the development of America and the skill to translate it interestingly.

The Theater Guild, not having access to an original play of the period, has brought a dramatization of William Dean Howells' novel to the Garrick, with James K. Hackett in the title role. But like most dramatized novels, the result, as far as entertainment is concerned, is disappointing. The scenes are episodic and the characters, so elaborately drawn in the story, are just fleeting sketches.

Miss Sabine's task, however, has been well performed. Though she is limited, as all novel adapters are limited, by the necessity of compressing



a long story into two hours and a half of stage entertainment, she has managed to convey the sudden rise and fall of honest Silas with dignity and feeling. And with the aid of Mr. Simonson she has brought to the Garrick a picturesque representation of the New England of the post-bellum days.

Mr. Hackett enacted Silas with rugged simplicity and with a rather attractive mellowness that was not expected. Whether, for the moment, a tipsy, clumsy but wealthy figure in society, or later the repentant philosophic character seeking to build his fortune anew in the old environment of Lumberville, Mr. Hackett was always in the picture. Marjorie Vonnegut was convincing and picturesque as Penelope. Noel Leslie was defiantly Bostonian as her lover, and Grace Henderson was competent as Persis Lapham.

## ELSIE JANIS

### Comedienne and Her "Gang" Storm Cohan Theater

Revue in Two Acts and Five Scenes. Book by Elsie Janis. Music by William Kernell, Richard Fechheimer, B. C. Hilliam and Miss Janis. Produced by Charles Dillingham, at the Cohan Theater, Dec. 1.

Principals—Elsie Janis, Bill Kernell, Eddie Hay, Bradley Knoche, Jerry Hockstra, Jack Brant, Charles Lawrence, Herbert Goff, Chich Deveau, Richard Ryan, Bill Reardon, Henry Janswick, Sam Burbank, Frank Miller, Eva Le Gallienne, Ruth Wells, Henriette Orville, Margaret Sousa, Lillian Cullen, and Mary Balfour.

General Janis and her battalion of life have taken up a position on the Broadway front. They have captured Fort Cohan and its inhabitants without a struggle. Special communiques had informed the public of a prospective advance of the Janis unit into the Broadway sector. A gracious surrender was planned. As a result, the battalion treated the people in the Cohan fortress to a new order of military life—one which continually reflected good cheer and spontaneity.

No sooner had the zero hour struck—twenty minutes after eight—than the merriment began. Miss Janis' refreshing personality, added to the talents of the ex-service men, gave a unique zest to the scenes, which, of course suggested the French atmosphere. The first act was laid in and about Paris. Many of the boys who participated had served overseas and they sang and fooled with spirit and amiability. The jokes were by everybody, and most of them pleased. The book was entirely Janisian in its authorship and there was plenty of that too.

There were several young women in the revue as if to remind one that they formed an important adjunct to Miss Janis in her relief work in France. In the group were Eva Le Gallienne and Ruth Wells, both of whom appeared to advantage. Jerry Hockstra was the leading singer among the boys, possessing a rich tenor voice particularly suitable to ballads. Charles Lawrence, a natural comedian, took care of most of the fun.

A novelty was provided by the setting of the scenery which was done by Miss Janis and her company.

## "THE ROSE OF CHINA"

### Musical Comedy Especially Pleasing to Patrons of Ritz

Musical Comedy in Three Acts. Book by Guy Bolton. Lyrics by P. G. Wodehouse. Music by Armand Veesey. Produced by Comstock and Gest, at the Lyric Theater, Nov. 25.

Dum Tong.....Paul Irving
Ton Ka.....Louise Brownell
Ling Tao.....Jane Richardson
Ting-Fang-Lee .....Stanley Ridges
Tsao Ling.....Wm. H. Pringle
Tommy Tilford.....Oscar Shaw
Wilson Peters.....Frank McIntyre
Polly Baldwin.....Cecil Cunningham
Priest .....Leo Dwyer
Chung .....Thos. E. Jackson
Grace Hobson.....Cynthia Perot
Mrs. Hobson.....Edna May Oliver

Staged by Robert Milton and Julian Mitchell. Scenes by Joseph Urban. Costumes by Schneider-Anderson Company and J. M. Gidding & Co.

Patrons of the Ritz have usually been considered the effete of the effete. Having seen everything and knowing everything, they expressed, it was generally supposed, the last word in boredom. The initial presentation of "The Rose of China" destroyed this illusion. Ritz patrons crowded into the Lyric to listen to the music of Armand Vecsey, who conducts the orchestra at the hotel. They applauded enthusiastically every song and shouted "Armand," "Armand," after the second act with unrepressed spirit. They behaved, in fact, as if the community idea had been born and nourished exclusively among them.

Armand did do pretty well, though the music was generally reminiscent. But how can a composer be other than reminiscent who is continually playing the music of others? P. G. Wodehouse did especially well with the lyrics, combining, as was to be expected, humor and grace. Guy Bolton mixed Occidental fun with Oriental romance adroitly, using a variant of the Madame Butterfly theme.

They say along the Rialto that Comstock and Gest expended $100,000 upon the production. It is easy to believe it. It would seem as if they had told Joseph Urban to spare no expense in the settings. Certainly the Urban scenes were beautiful representations of Chinese gardens, wherein only honeymoons seemed to grow.

Jane Richardson, practically unknown, was the heroine of the play. She was pleasingly demure as the little Butterfly who married an American according to Chinese custom. She sang well and danced with considerable grace. Oscar Shaw played the American lover with dash and color. Frank McIntyre brought Yonkers to the Yangste-Kiang. His

manner was too studied to be always funny. Cecil Cunningham brought her good soprano to splendid use as a Vermont vampire. Paul Irving gave a good sketch of a deformed gardener, and Stanley Ridges was a refreshing figure as a Chinese-American just from Yale with a Y and an Alpha Delta Phi pin as his conquests.

. . .

## "APHRODITE"

### Gorgeous Pageant of Old Alexandria

A Romance of Manners in Ancient Egypt. Play by Pierre Frondale and George C. Hazelton. Founded on the Novel of Pierre Louys. Music by Henri Fevrier and Anselm Goetzl. Produced by Comstock and Gest, at the Century Theater, Dec. 1.

CAST

Timon ..... Frederick Maclyn
Phrasilas ..... Richards Hale
Horatius ..... Mayne Linton
Naukrates ..... Etienne Girardot
Theoxenes ..... Robert Ayrton
Berenike ..... Hazel Alden
Demetrios.....McKay Morris
Bacchys ..... Maude Odell
Chrysis ..... Dorothy Dalton
Aphrodite ..... Mildred Walker
Chimeris ..... Lucille La Verne
Aphrodasia ..... Mlle. Dazie
Ampelis ..... Rita Gould

Play staged by E. Lyall Swete. Dances staged by Michel Fokine. Scenery by the Harkers of London. Costumes by Percy Anderson and Leon Bakst.

All roads lead to Alexandria. Take up the pilgrimage to the pagan city oh, ye stragglers upon the theatrical highways while there is time and the purse is plentiful for ye have much to see.

How pitiful after all is the word much! In such a riot of color and Oriental pageantry and bizarre beauty the senses are assailed so completely that one emerges from the theater bewildered. All of the arts of the theater have been called upon to decorate this decadent tale out of Egypt. English scenic artists, Russian choreographic experts, French and Bohemian composers, American producers with a love for the spectacular—all have contributed their genius to make an Alexandrian holiday at the Century.

An Oriental festival in which the story of Pierre Louys serves as the framework and noise and flesh and song and dance are the ingredients. A heathenish drama of profane love brought to the heights of exoticism through the combination of colors and sounds. Nothing like it has been attempted before in this country. It is the supreme achievement of one of the most reckless sportsmen of New York.

Will it shock? It depends upon the frame of mind of each spectator. Some will find in "Aphrodite" an

(*Continued on page* 1903)

THE MIRROR IS

Giving All the News, Every Week, Pages 1902-3, 1912-13, 1924-25
Illustrating Show Reviews and Bills, Pages 1901, 1911, 1914, 1918
Writing Up the Big Vaudeville House Managers, Page.....1914
Running Every Week An "Ahead and Back" Column, Page 1902
Reporting Feature Pictures First Runs by Wire, Pages..1930-32
Giving Complete Picture Programs With Music, Pages..1926-32

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG.
H. A. Wyckoff, President Louis R. Reid, Editor
Otto Harras, Adv. Mgr.; C. M. Lokker, Mgr. LOS ANGELES, Markham Bldg., Hollywood, E. A. Barrymore, Mgr. CHICAGO, People's Gas Bldg., A. T. Sears, Mgr.

# ROBEY'S CZAR-LIKE METHODS TOO MUCH FOR LEON ERROL

## American Comedian Refuses to Work Any Longer in Same Show

THOUGH only brief announcement had been received here as to the sailing of Leon Errol from London for the States the cause of his sudden departure from the London Hippodrome show, "Joy Bells" became known when Walter Duggan, who handled Errol's publicity in London, reached Broadway on Thanksgiving Day. In the vernacular of Piccadilly Errol became "fed up" by the treatment at the Hip, decided to stand for it no longer and handed in his notice. Errol is aboard the Lapland, due in the New York port either Saturday or Sunday.

Duggan lays all the blame on George Robey, the latter showing decided jealousy from the moment Errol appeared at the Hip and scored such a tremendous hit.

"The czar-like methods of George Robey makes the existence of any American in the same cast with him one of utter discouragement," said Dugan. "Artists in America will never realize what Leon Errol suffered during his stay in London. English artists in London know the situation. Americans in London know it altogether too well. Robey made no bones in blocking the path of Errol, and it would require columns to properly relate what has happened. While Englishmen regretted the treatment extended Errol, they made no effort to have it quelched. The newspaper critics refrained from commenting upon the controversy, but the general situation is one that is going to interest the future plans of American arists who are asked to go abroad, and become affiliated with circumstances that surround Errol's stay in London.

"Errol's troubles started on the opening night. He offered his famous alcoholic dance, and the act was a bigger hit than it ever was in America. Robey demanded it be removed from the show once it was seen it was to be a tremendous novelty for laugh-scoring. Other of Errol's repertoire was cut out from the revue, because of Robey's objections, with the whole result that Errol only had eight minutes and forty-one seconds of work to perform. Robey's czar-like handling of the management in threatening to walk out and having the libraries refund the record-breaking advance sale turned the trick against Errol.

"From that date onward Errol's stay at the Hippodrome was gloom for the American comedian. He fought off the situation which lacked hospitality by finding consolation in a huge weekly check. It was the management's point to satisfy both comedians,—Robey, by adhering to the demands to lessen Errol's chances of popularity, and Errol's, by gladly contributing a big salary. The idea was to satisfy Errol with a view of holding him for the tenth edition of the Hippodrome successes, which opens in March when Robey's contract finishes, and when he moves over to the Alhambra.

"The situation waxed fire for six months, with neither comedian speaking to each other, and with Errol drawing many letters of sympathy from prominent English leaders, who learned of the situation after asking why the former "Follies" man wasn't given more to do. Errol's sudden decision to return to America surprised only those, who wondered why Errol 'stuck it out' as long as he did."

### Full Week of Dress Rehearsals

The new G. M. Anderson revue, "The Frivolitiies of 1919," will not open in Stamford, Conn., Dec. 5, as originally planned, the show opening in Boston instead next week. The entire company, as well as Anderson, William B. Friedlander, who is writing and staging the numbers; William Anthony McGuire, who wrote some of the new comedy scenes; Will Hough, another writer who has a hand in some of the "bits," departed for the Hub Monday morning, where the company will devote the entire week to dress rehearsals. New York will be the next stand after the Boston engagement.

• • •

### Prize Offered Composers

Edwin Franko Goldman, of 500 West 144th street, has offered a prize of $250 for an original musical composition suitable for a band, written by an American and not previously played in public. The contest will end on May 1, and the winning work will be played in June by Mr. Franko's New York Military Band at one of its open air concerts at Columbia University. It also will be published on a royalty basis.

• • •

### Grossmith Sails

George Grossmith, the English actor manager, kho has been here for some weeks, arranging for the production of "Tilly of Piccadily," and other plays by Al Woods, has sailed for London. He took the "Little Whopper" with him to produce at one of his theatres in London.

• • •

### To Produce Gorki's Play

At the beginning of the season of Russian plays at special matinee performances at the Plymouth Theater, Arthur Hopkins will present Gorki's "Night Lodging." The opening date is Dec. 22.

### Play from the Italian

Arthur Clyde will start his career as a play producer on Dec. 8, by presenting at the Brooklyn Academy of Music, "Human Flames," a drama in four acts, translated from the Italian by Armando Romano, a young author whose dramatic ability has been recognized abroad and in America. The cast includes Valerie Stevens, Olive Ellerman, Bertram Warren and Leufloyd Dukes.

• • •

### At Punch and Judy

"Miss Millions," a comedy with music, staged by R. H. Burnside, the stage director of the Hippodrome, will be produced at the Punch and July Theater next Tuesday evening. The music is by Raymond Hubbell. The principals include Valli Valli, Jessie Standish, Cissie Sewell, Carrie Reynolds, Louis Mackintosh, Rapley Holmes, Clayton White, William Burress and Vinton Freedley.

• • •

### Writer to Take Rest

Harold Orlob, who has been writing music for shows, revues and individuals, being one of the co-authors of "Listen Lester" and "Just a Minute," is going to take a brief respite from his writing and spend Christmas with his home folks in the west.

• • •

### "Lincoln" in Springfield

From the Lincoln Centennial Association of Springfield, Ill., John Drinkwater has received a request for permission to give a memorial performance of his play, "Abraham Lincoln," on Feb. 12, 1920, the 110th anniversary of Lincoln's birth.

# TO DIM BROADWAY

## As Forecast in Mirror Theaters Must Cut Lights

As predicted in THE MIRROR a fortnight ago the theater fronts of Broadway are to become lightless as a result of the coal shortage caused by the general strike of the coal miners throughout the country. While the managers feared such a thing might happen, they looked for a clearance of the situation that would enable them to keep the outside house electrics going full blast.

The managers and producers are worried. While they are anxious to alleviate the coal condition in every way, shape and manner, they unanimously declare that the lightless proposition is going to knock their present prosperity into a cocked hat.

There was talk that the picture houses would be closed by the Government, but this week the chances were that no such order would be issued with the film men using their screens to instruct the people to bear with the situation and lend every assistance possible to bring back normal conditions.

• • •

### Actress Sues for $10,000

Leonore Harris, an actress, is bringing suit for $10,000 against the H. W. Gossard Company, Inc., and the James McCreery Company. Miss Harris alleges that 15,000 copies of a half-tone, representing herself wearing the Gossard corset, were circulated during an advertising campaign which began on Nov. 7.

• • •

### Wanda Lyon a Big Hit

Wanda Lyon, the American girl who has captivated London at the London Hippodrome, is leaving there to appear in an intimate musical offering entitled "Dumb Bells."

# MAYOR CALLS FOR SUPPORT

## Asks People to Aid Actors' Memorial Day

In a proclamation Mayor Hylan has called upon the people of the city to make Actors' Memorial Day, Friday, Dec. 5, "a banner day of appreciation and generosity." The proclamation reads:

"Whereas, during The World War the members of the actors' profession signally distinguished themselves as patriotic citizens, on all occasions generously lending themselves not only to the aid of Liberty Loan, Red Cross, and other worthy drives, but by crossing the seas and braving the dangers and the hardships of the trenches in order to bring cheer to the hearts of millions of American soldiers; and,

"Whereas, from time immemorial the theatrical profession has been synonymous with big-heartedness, ever ready to answer the call of the needy, never hesitant about devoting its talents to any good cause; and,

"Whereas, Friday, Dec. 5, has been set aside as Actors' Memorial Day, the proceeds of every matinee performance in the United States on that day having been pledged to the Actors' Fund of America, out of which is paid the care of indigent members of the actors' profession and the upkeep of the Actors' Home; therefore,

"I, John F. Hylan, Mayor of the City of New York, appeal to the people of this great metropolis to do all within their means toward making Actors' Memorial Day a banner day of appreciation and generosity."

As an appreciation of the services rendered by the actors and actresses in the war and Liberty Loan campaigns, announcement has been made in most of the churches of New York that the Actors' National Memorial Day Campaign should receive the full support of the congregations.

• • •

### Hold Big Bazaar

On Thursday, Friday and Saturday of this week at the Hotel McAlpin the Professional Woman's League will present a costume bazaar, in which various members will wear Colonial dress.

# NO AGITATION FOR SUNDAY PLAYS

## Managers Tell Actors They Are Not Seeking Legislation Permitting Sabbath Shows

ON behalf of the theater managers, Sam H. Harris and Marc Klaw have made denial that their organizations have any lobby in Albany to urge legislation leading to Sunday night performances of plays, or have made any agitation or authorized any move along that line. It was a reply to charges made by the Actors' Equity Association on the previous Sunday.

Mr. Harris is president of the Producing Managers' Association and Mr. Klaw of the United Managers' Protective Association. They sent to Francis Wilson, president of the Equity, this letter:

Dear Sir:—

The morning papers record the fact that a resolution was passed by the Actor's Equity Association yesterday to oppose the lobby alleged to have been sent, or about to be sent, to Albany to promote Sunday night performances. Neither the Producing Managers' Association nor the United Managers' Protective Association has made any such move nor authorized any such step. If agitation of this kind is going on it is by indivdual managers, of whch we have no knowledge.

Whether New York shall have Sunday night performances is a matter which eventually will be decided by the people. Arthur Hopkins said when asked what the managerial attitude was on that question. Actors speaking at Sunday's meeting mentioned an alleged lobby working at Albany in behalf of the managers. Mr. Hopkins said he was quite sure there was none; that there might have been in some bygone time, but not now.

It is a matter of common knowledge along Broadway that the theatrical managers would like to be able to give plays on Sunday night the same as any other. The number of theatres in which Sunday concerts are given has been steadily increasing, until the limit of actors available for such performances is almost reached, these being chosen chiefly from among the vaudeville and musical comedy players.

From a business viewpoint the managers see increased profits in Sunday night performances, and the actors believe some of them would cut out the midweek matinee, thus making an eight-performance week, with Sunday night and no extra pay. The managers say most of the actors would be willing to appear for the extra money, and some change in the law probably will be sought at the next session of the Legislature.

**Choos Closes "The Bride Shop" Returning It to Vaudeville.**
**Gus Hill To Send Out Show Shortly Entitled "Puck and Judge."**
**"Curiosity" Opens Dec. 11 At The Greenwich Village.**
**Companies Strike Hard Luck In Coalless Stands In West.**
**Work of Demolishing The Old Grand, Brooklyn, StartedthisWeek.**

# ONE NIGHT STANDS THREATENED

## Gus Hill Warns That No Theaters Will Be Left on Road for Legitimate Shows

"UNLESS the managers' of traveling attractions get together and figure out how to save the one-night stands there will be no theaters left to play legitimate shows within the course of the next few years," says Gus Hill.

"The Central Managers' Association claim that there is a grave menace threatening the extinction of the one-night-stand theaters. They declare that the theaters are daily growing less and less and if the curtailment continues the entire country will be in the same condition as New England, where it is impossible to book a route for a legitimate attraction. They say that it is entirely due to the fact that there is little or no money to be made in conducting a one-night-stand theater. They also claim that one of the chief reasons for this state of affairs is the excessive cost of handling attractions according to the demands of stage help.

"If things are going to continue in this way," said Mr. Hill, "I can see the handwriting on the wall. Theaters playing one-night-stand attractions will be so few and far between that it will be absolutely impossible for shows to secure a route. The managers of traveling attractions and the Central Managers' Association should get together and save the one-night stand from complete extinction."

### Get Brooklyn House

The Shuberts, beginning on Dec. 22, will operate the Crescent Theater in Brooklyn on the same basis as their Broadway houses. The opening attraction selected is Al Jolson in "Sinbad."

. . .

### "APHRODITE"

(*Continued from page* 1901)

inexcusable parade of flesh, no doubt. To others, however, the wickedness of the Galilean courtesan Chrysis will seem chiefly an alleged wickedness. They will expect more of that sadistic, satyric period before the era of Christianity than is displayed.

But to all true lovers of decadent antiquity Chrysis will be interesting. A vampire of vampires, she could pursue relentlessly. Her imagination was heroically pagan. She liked young Demetrios, the sculptor. But she established a high price for herself. He must commit the greatest of crimes of the age if he would win her. He must rob queens and temples alike for their jewels to throw at her feet.

The figures of these two gave dramatic movement to the action but it was difficult to follow so persistent was the incidental beauty of the scenes, and the introduction of countless divertisements. The dialogue, written in a poetic vein, had a good effect when spoken with eloquence. But in the mouths of some of the minor Alexandrians it was quite futile. The height of the spectacle was a ballet, superb in its bacchalanian suggestion, which was danced on a floor of rose leaves to music of Moussorgsky. It was directed with fine imagination by Michel Fokine.

The role of the heroine was played by *Dorothy Dalton* with excellent appreciation of its power of fascination. She was a stunning beauty but, in addition, she showed uncommon grace and acting skill. *McKay Morris* brought vigor and force to the role of Demetrios. *Richard Hale* was picturesque and ardent as the Roman lover. *Maude Odell* as Bacchys contributed a striking sketch. *Hazel Alden* found a good opportunity for her delicate beauty in the role of the queen. *Lucille La Verne* made the most of her dramatic moments as the prophet of evil and *Mlle. Dazie* danced with her customary allurement.

## IS THAT SO!

*Jane Wheatley* will play the part of Pilate's wife in the musical pageant "The Wayfarer," to be seen at the Madison Square Garden on Dec. 15.

*Marguerite Severn* has entered the cast of "Linger Longer, Letty," at the Fulton Theater.

*Walton de Pellaton,* a young playwright from San Francisco, has his latest playlet, "Eyes of the Soul," on the program of the Provincetown Players. "Circumstantial Evidence," also from the pen of Mr. de Pellaton holds a place on the program.

*Walter McEwen,* well known for the last forty years in both the speaking and the silent drama, will be seen in a prominent part in "Three's A Crowd."

*Kate Morgan* has been engaged for "The Mood of the Moon," the new Cleves Kinkead play.

*Walter Edwin* and *Rose Morrison,* who were seen here last in "Dark Rosaleen," have been added to the cast of "Sunrise."

### To Produce at Standard

Beginning Christmas week, the Standard Theatre, Broadway and 90th street, will cease to be a one-week house of the subway circuit, and will take its place among the 'legitimate' theatres of Broadway. The first long-term engagement at the Standard will be "The Whirlwind," a new play by George C. Hazelton and Ritter Brown.

. . .

### Leonard to Remain Awhile

Just when it was reported that the Eddie Leonard show, "Roly Boly Eyes," would betake itself from the Knickerbocker to the road, arrangements were made for it to remain indefinitely on Broadway. Since the augmentation of Dave Kramer, a former vaudevillian, the show shows improvement, Kramer having several songs that the man he succeeded did not offer.

. . .

### Savage Gets "Shavings"

The Henry W. Savage, Inc., has obtained the production rights to the dramatization of the Joseph C. Lincoln Cape Cod novel, "Shavings," by Marion Short and Pauline Phillips. The announcement that Savage has arranged to produce this show dispells the report that Savage would not put out any more shows this season.

. . .

### Musical Plays for London

"Irene," now at the Vanderbilt, will be produced in London by J. L. Sacks and Alfred Blutt, probably at the Gaiety in February.

"The Rose of China" is also to have early presentation in London.

. . .

### Gus Hill's New One

Gus Hill apparently has not finished putting out new shows for the present season, having a new comedy that he proposes calling "Bringing Up The Joneses." If his plans mature the show will start right out after the holidays.

# THE BROADWAY TIME TABLE*

FOR WEEK ENDING SEPTEMBER 27

| *Theater* | *Play* | *What It Is* | *No. of Times* |
|---|---|---|---|
| Astor | East is West | *Peg under the Willow Tree* | 417 |
| Belasco | The Son-Daughter | *Pell Street dramatized* | 21 |
| Bijou | His Honor, Abe Potash | *Famous figure in politics* | 65 |
| Booth | Too Many Husbands | *Witty British comedy* | 68 |
| Broadhurst | The Crimson Alibi | *Who killed Cock Robin* | 127 |
| Casino | The Little Whopper | *A little lie set to music* | 65 |
| Central | The Little Blue Devil | *The Blue Mouse set to music* | 41 |
| Century | Aphrodite | *Reviewed in this issue* | 8 |
| Geo. M. Cohan | Elsie Janis and Gang | *Reviewed in this issue* | 8 |
| Cohan and Harris | The Royal Vagabond | *Cohanized musical comedy* | 313 |
| Comedy | My Lady Friends | *To be reviewed* | 5 |
| Cort | Three's a Crowd | *To be reviewed* | 5 |
| Criterion | On the Hiring Line | *Solving the servant problem* | 51 |
| Eltinge | The Girl in the Limousine | *Beddier than ever* | 73 |
| Empire | Declasse | *Brilliant play and playing* | 73 |
| 48th Street | The Storm | *Fires of love and forests* | 77 |
| 44th Street | Nothing But Love | *Agreeable musical comedy* | 64 |
| Fulton | Linger Longer Letty | *Miss Greenwood strikes quarter to six* | 20 |
| Gaiety | Lightnin' | *Triumph for Bacon* | 535 |
| Garrick | Rise of Silas Lapham | *Reviewed in this issue* | 15 |
| Globe | Apple Blossoms | *Kreisler and Jacobi music* | 71 |
| Greenwich Village | The Lost Leader | *A new plea for Ireland* | 31 |
| Harris | Wedding Bells | *Peals of laughter* | 29 |
| Hippodrome | Happy Days | *Panorama with a thrill* | 165 |
| Hudson | Clarence | *Typical Tarkington* | 90 |
| Knickerbocker | Roly Boly Eyes | *Leonard out of vaudeville* | 85 |
| Liberty | Caesar's Wife | *Reviewed in this issue* | 16 |
| Longacre | Adam and Eva | *Well acted light comedy* | 90 |
| Lyceum | The Gold Diggers | *Chicken a la Hopwood* | 90 |
| Lyric | The Rose of China | *Reviewed in this issue* | 64 |
| Maxine Elliott's | The Unknown Woman | *Fireworks from the Yiddish* | 32 |
| Miller's | Moonlight and Honeysuckle | *Pleasing sentimental trifle* | 181 |
| Morosco | Civilian Clothes | *Comedy of the returned hero* | 100 |
| New Amsterdam | Follies of 1919 | *The T. B. M.'s paradise* | 174 |
| Nora Bayes | Greenwich Village Follies | *Varied revue* | 168 |
| Parisien | Repertory | *French company* | 21 |
| Playhouse | Palmy Days | *Lackaye in California drama* | 49 |
| Plymouth | The Jest | *Triumph for all concerned* | 174 |
| Princess | Nightie Night | *Farce without a bed* | 104 |
| Punch and Judy | Where's Your Wife | *Burlesque mystery melodrama* | 74 |
| Selwyn | Buddies | *Quaint soldier comedy* | 49 |
| Shubert | Magic Melody | *Romantic operetta* | 31 |
| 39th Street | Scandal | *Was a sensation in Chicago* | 101 |
| Vanderbilt | Irene | *Unusually good musical comedy* | 23 |
| Winter Garden | Passing Show | *Zippy Winter Garden revue* | 59 |

*This Mirror Feature is imitated by other Amusement papers.

# ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association

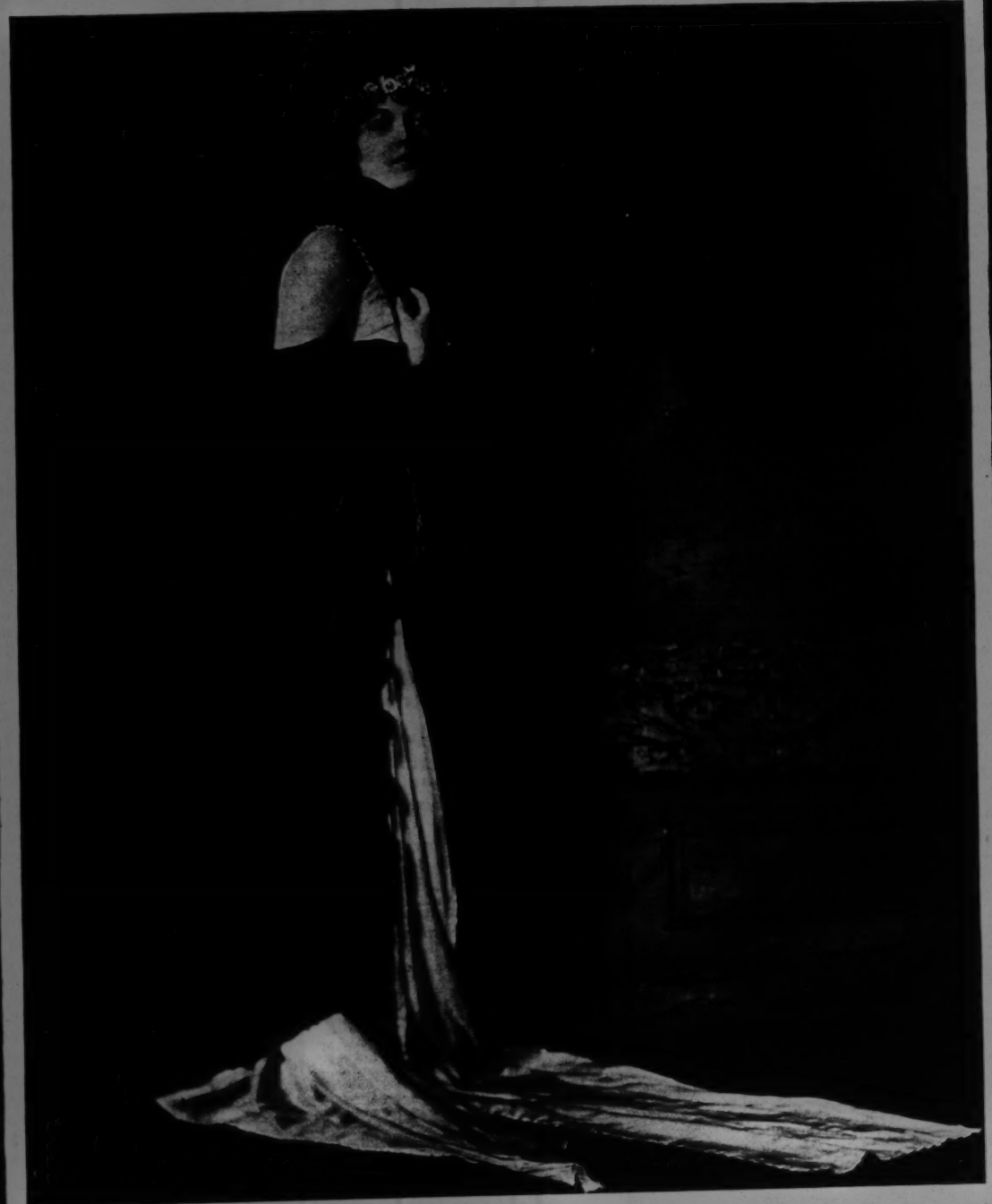
We are extremely anxious to help in every way possible, our brothers in the Federation of Labor, but it is extremely difficult, not to say almost impossible, for this Association to instruct its members to play at benefits. Our particular branch of the "4 A's" is made up of people in the Dramatic and Musical Comedy field. They are usually occupied at this time of the year until after eleven o'clock at night, that is if they are playing, but if they are rehearsing they are even busier still. Besides which it must be remembered that contracts compel them to give "exclusive service" to the manager, and the A. E. A. cannot suggest that they do an illegal act. Then again, it must be borne in mind that a great majority of our people are accustomed to team-work, by which we mean that they play in Company with others and therefore are not necessarily able to do individual acts. Our brothers and sisters in the Vaudeville Branch of the "4 A's" are, of course, better prepared to give immediate entertainment than ourselves.

The drastic resolution passed by the members of the A. E. A. at the general meeting held Nov. 30, against appearing in new territory on Sunday nights, has created quite a sensation. Mr. Arthur Hopkins in a statement to the press said that the matter was not up to manager, or actors, but to the public. We admit that the actors have always been servants of the public, but servants nowadays are treated with greater respect than of old. In Chicago and other western cities, Sunday performances have been the rule for many years and undoubtedly it was the wish of the public there that this should be so, and yet, artists like Mrs. Fiske, Ethel Barrymore, Maude Adams, etc., have not felt compelled to bow their heads in submission to the public's demand. They realized that their art was better preserved by a one day's rest a week, and who can doubt but that in the long run the public has been better satisfied.

Fifty-two new members were elected last week and there were five reinstatements. The splendid average maintained of late is most gratifying to the Council and to the Association as a body. It may be hinted here, that several members of the "Fidos" are weakening in their allegiance, realizing as they do, that there can be nothing constructive in the policy of that organization.

Many complaints have been received of the cavalier treatment handed out to our people in some of the hotels in the country.

Sometime in the near future the A. E. A. hopes to be able to take up the question of hotels, so as to secure for its members, proper treatment and a fair rate for accommodations.



*MARION DAVIES*

*Showing In Cosmopolitan Productions*

*ANNA CLEVELAND*

*Who Plays the Part of Alice in "The Stream of Life." Produced by Plimpton Epic Pictures*

*HENRY LEHRMAN*

*Producer of the Popular Lehrman Comedies Released by First National*

*CRAIG HUTCHINSON*

*Producer of the New Gayety Comedies that Have Met with Instant Success*

# NO MAN'S LAND

·By Mlle·Rialto·

"*CAESAR'S WIFE*" is above suspicion, and by the grace of *Lucile, Ltd.*, who designed it, is *Billie Burke's* wardrobe. As the young and love-sick heroine of Somerset Maugham's play, *Miss Burke* returned to New Yorkers in "the spoken drama," and returned radiantly beautiful and bewitching. She was a picture of youthful charm and innocence in the first act, when she wore a simple frock of white, with Nile green girdle, and later a delicate afternoon dress of net, with dainty ruffles and a belt of ribbons in the pastel shades was worn. The crowning feature of this outfit was

### A Leghorn Hat

trimmed with a single pink rose and streamer of Alice blue velvet. Oh, there was a picture! Wearing the hat, a large shading thing, in the opening scene of the second act, *Miss Burke* stood framed in the doorway of a room which looked out on all the beauty of ancient Egypt and had all the color and romance of the Far East in it. For the last act *Miss Burke* reserved the most colorful of her costumes. This was a

### Shell Pink Gown

made along the popular lines of this season's evening dresses. It had sequine trimming and a beautiful, graceful train. *Miss Burke* carried a large ostrich fan of pink, and used it with excellent effect in certain moments. For this evening frock *Miss Burke* had piled her hair way high on her head and the general effect created was that of a fair fairy princess come to life out of a favorite fairy tale. Among the other members of *Miss Burke's* company was

### Hilda Spong

radiant and lending that air of good breeding which fits so well the English drawing-room play. Miss Spong looks years younger and many pounds slimmer this season. In fact, we were almost forced to consult our program, but the well modulated tones assured us that it could be no other than *Miss Spong* of plumper days grown slim. A costume of orchid colored chiffon, with a smart little hat and a large bouquet of orchids, was worn by *Miss Spong* in the first act, and for the second she appeared in a

### Lucile Creation

of grey and orange. This outfit was indeed a becoming one and made *Miss Spong* the center of all opera glasses. Cloth of gold, made into a stunning evening gown, was the third costume chosen, and so ended an evening of sartorial bliss. Vying with *Miss Spong* in the matter of becoming clothes for the middle aged lady of fashion was *Margaret Dale*, who lent distinction in the

### Sympathetic Role

of loving but unloved friend of Cæsar himself. *Miss Dale* made her appearance in a flowing negligee of subdued color, and it was in a subdued shade that an afternoon frock was designed of. So it was with relief that we gazed upon her evening dress that she had selected in a bright and decidedly becoming shade of sapphire blue, cut low and made along straight, simple lines. *Miss Dale* continues to wear her glossy black hair straight back from her forehead. There are few women who can adopt this coiffure with the success of *Miss Dale*. To her it simply adds distinction, while to others it would merely rob them of half their feminine charm.

### The Orient

still lures Broadway, for the second opening of last week was at the Lyric Theater, where "The Rose of China" is settling down for a comfortable winter. So if you would know more of China than "The Son-Daughter" taught you, go south a few blocks and you shall see many be-pajamed ladies who can murmur softly in their broken English sentences all about far distant Chinaland. And first among these all samee honorable ladies you will find *Jane Richardson*. *Miss Richardson* sings sweetly and dances prettily and wears her two-piece silken garment with ease and evident comfort. Her costumes were designed by *Helen Dryden* and executed by *Schneider-Anderson Co.*, who also made the Chinese costumes for the entire remaining cast and which were designed by *Alice O'Neil*. The play opens in an

### Urban Garden Scene

of such exquisite beauty that all the devotees of the urban art emitted "Ohs" of bliss, while those not quite so well acquainted merely shook their heads in approval of a garden of such delight. And first to appeal was a little dancer named *Louise Brownell*, a lady endowed with grace and skill and a decidedly pleasing personality. While for those who prefer American styles and customs *Cecil Cunningham*,

### Gowned a la Gidding

came to offer bright lines in her animated fashion. *Miss Cunningham* wore some unusual dresses, all along straight — and narrow — lines. For *Miss Cunningham* as Polly Baldwin was a lady of decided ideas and had a will to carry them out. She had an amusing little tale to sing about living "On the Banks of the Subway," and she will undoubtedly carry this song into Subway popularity.

### Marjorie Vonnegut

makes a very picturesque little figure in "The Rise of Silas Lapham" as a belle of the seventies. She wears the costumes of the period—which, incidentally, were by *Le Simonson*—with becoming dignity and grace. The gowns, in "Silas Lapham," were largely responsible for a good deal of the interest manifested in the production. Whether worn by *Miss Vonnegut, Grace Henderson* or *Mary Blair* they were always in the mood of the period. A visit to the Garrick is worth while if only to see and appreciate the hoop skirt, large sleeve decorative designs that prevailed in this country during an important era of its development.

**Hudson** West 44th St. Evgs. 8:20. Mats. Wed. and Sat. 2:20.

*"The Best Light Comedy Which Has Been Written by an American."* —N. Y. Tribune

Booth Tarkington's NEW COMEDY

**CLARENCE**

**Knickerbocker** 3'way and 38th St. Evgs. at 8:20 Mats. Wed. & Sat. 2:20

JOHN CORT'S New Musical Comedy

**ROLY-BOLY EYES**

By EDGAR ALLAN WOOLF

Music by Eddie Brown and Louis Gruenberg

With EDDIE LEONARD

Largest, Handsomest Chorus in Town

**COHAN & HARRIS**

W. 42d Street. Evenings at 8:15 Mat. Wed. and Sat. at 2:15

COHAN & HARRIS Present

**THE ROYAL VAGABOND**

A Cohanized Opera Comique

**LYCEUM** West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20

David Belasco Presents

**INA CLAIRE**

In "Gold Diggers"

By Avery Hopwood

**EMPIRE** B'way & 40th St. Evngs. 8:30. Mats. Wed. & Sat. 2:30

Charles Frohman Presents

**ETHEL BARRYMORE**

in Zoe Akins' Play

**DECLASSEE**

**REPUBLIC**

W. 42nd Street. Evenings at 8:30 Mat. Wed. and Sat. at 2:30

A. H. WOODS Presents

**A VOICE IN THE DARK**

**Gaiety** B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30

John L. Golden Presents

**FRANK BACON in Lightnin'**

DONALD BRIAN | PEGGY WOOD | ROLAND YOUNG

IN

**BUDDIES**

A Comedy with Music of Quaint Brittany

**SELWYN THEATRE**

West 42nd St. Tel. Bryant 47

Evgs. 8:20 Mats. Wed. & Sat. 2:20

**ELTINGE** Theatre W. 42 St. Evs. 8:20 Mats. Wed. & Sat.

A. H. Woods Presents

**THE GIRL IN THE LIMOUSINE**

by Wilson Collison and Avery Hopwood

with JOHN CUMBERLAND DORIS KENYON

Charles Ruggles — Zelda Sears

Frank Thomas — Barnett Barker

Claiborne Foster & Vivian Rushmore

**MOROSCO** W. 45th St. Evgs. at 8:20 Mats. Wed. and Sat. 2:20

*Rennold Wolf in Morning Telegraph says:*

"Brightest Spot in the new season" . . a hit

**CIVILIAN CLOTHES**

With OLIVE TELL & THURSTON HALL


## CHEESE CLUB CAPER

### Big Entertainment Staged at Central Theater

It is to be regretted that the Cheese Club Caper can not run indefinitely. Think of the opportunity lost to the critics to aspire to the electric signs with "A Rarebit of Fun" or "A Chafing-Dish of Joy." Moreover, the critics would be truthful because they could not be anything else and maintain their prestige in the eyes of Broadway.

The entertainment held at the Central last Tuesday afternoon just bubbled over with talent. So many stars clustered on the stage that it seemed a milky way of theaterdom, and the bill ran as smoothly as if rehearsals had been held for weeks.

*Barney Bernard* was a gracious master of ceremonies. He introduced such favorites as *Elsie Janis, Oscar Shaw* and *Jane Richardson,* from "The Rose of China"; *Edith Day,* from "Irene"; *Bernard Granville* from "The Little Blue Devil;" *Charles Purcell* from "The Magic Melody"; *Bert Levy, William Rock* and company, *Grace LaRue, Eddie Cantor* and *George LeMaire,* from "The Follies"; *Carmel Myers,* and the Astaires from "Apple Blossoms." *Rube Goldberg,* the cartoonist, drew sketches and *Harry Hershfield,* of "Abie Kabibble" fame, told some Jewish stories of Jewish life.

There was a regular contest of composers and song writers. *Irving Berlin, Harry Carroll, Harry Tierney, Armand Vecsey* and *Sigmund Romberg* were all on the bill, playing several of their most successful numbers.

A feature of the program was the appearance of several members of the Cheese Club in a one-act play, "The Posse," by *Tom Oliphant.* It proved to be the most amusing part on the bill as the audience refused to take seriously the tensely dramatic work of the cast. The leading parts were played by *Tom Oliphant, Fritz Tidden, Marc Connelly* and *P. V. Kyne.*

. . .

### N. V. A. Tournaments

Two tournaments have been arranged by the House Committee of the National Vaudeville Artists. One will be a checker contest and the other for the chess championship of the club. The chess tournament is now on, with the elimination games being played. The checker start will be made Dec. 21. Robert Bertram, who won the chess championship last year, is director of the tournaments, causing much excitement.


**BELASCO** W. 44th St. Evgs. at 8:15 Mats. Thurs. and Sat. 2:15

DAVID BELACSO Presents

LENORE ULRIC *in*

"THE SON-DAUGHTER"

By George Scarborough and David Belasco

*A play of New China*

**"HAPPY DAYS"**

*The World's Wonder-Spectacle*

AT THE

**HIPPODROME**

Biggest Show — Lowest Prices

MATINEE Today — and Every Day Evening at 8:15

Happy Prices Seats 8 Weeks Ahead

**48th St.** Theatre, just East of B'way. Eves., 8.20

Matinees Thurs. and Sat. 2.20

*A Romance of the Big Woods*

**THE STORM**

A play in 4 acts by LANGDON McCORMICK

**COMEDY** Theatre 41st St. nr. B'way Evs. 8:25, Mts. Thurs & Sat. 2.25

H. H. FRAZEE offers

A New Farce Comedy

**MY LADY FRIENDS**

with

CLIFTON CRAWFORD

**Broadhurst** THEATRE, 44th West of B'way. Tel. Bryant 64.

Evgs. 8.30 Mats. Thurs. and Sat. 2.30

George Broadhurst Presents **The Crimson Alibi**

**LYRIC** 42nd W. of B'way Evgs. 8:20. Mats. Wed. and Sat. 2:20.

**The Rose of China**

**WinterGarden** Broadway and 50th Street Phone Circle 2330

Evgs. 8. Mats. Tues., Thurs. & Sat. 2

THE PASSING SHOW OF 1919

**Central** Theatre, 47th St., on B'way. Eves. 8.15. Mats. Wed. & Sat. 2.15

THE Little Blue Devil

with

Bernard Granville and Lillian Lorraine

**CAPITOL** B'way at 51st St. Edward Bowes, Mgr. Dir.

**DAILY** Noon to 5.15—30c to $1. Evs. 5.45 to 11—50c to $1.50

Reserved Seats 3 weeks in advance

"BLIND HUSBANDS"

Ned Wayburn's Demitasse Revue

Arthur Pryor's Capitol Band

**PLAYHOUSE**

W. 48. Phone Bryant 2628. Eve. 8.30

Matinees Wed. and Sat. 2.30

ARTHUR HOPKINS in "PALMY DAYS" presents WILTON LACKAYE AUGUSTUS THOMAS by

**44th St.** THEATRE, Just West of B'way Phone Bryant 7292. Evgs. 8:20

MATS, WED. and SAT., 2.20

Maddock and Hart offer

**NOTHING BUT LOVE**

A Musical Play

**CASINO** THEATRE, 39th St. & B'way. Phone Greeley 3846.

Evgs. 8.15. Mats. Wed. & Sats. 2.15

Harbach & Friml's Musical Comedy Exquisite

**The Little Whopper**

**ASTOR** Theatre, 45th & B'way Phone Bryant 287

Evgs. 8.15 Mats. Wed. & Sat. 2.15

**EAST IS WEST**

With

FAY BAINTER

**BOOTH THEATRE**

45th St. W. B'way. Phone Bryant 6100

Eves. 8.30. Mat. Wed. & Sat. 2.30

**Too Many Husbands**

A New Comedy by

W. SOMERSET MAUGHAM with

Kenneth Douglas — Estelle Winwood

Lawrence Grossmith — Frits Williams

**39th St.** Theatre, nr. B'way Eves. 8:40 Matinees Wed., Sat., 2:40

Walter Hast Presents

Charles Cherry & Francine Larrimore in

Cosmo Hamilton's Famous Comedy

**SCANDAL**

**Princess** 39th St. near B'way Eves. 8.45. Mats. Wed. & Sat., 2.30

**NIGHTIE NIGHT**

A WIDE-AWAKE FARCE

**RIVOLI** — B'WAY AT 49th ST.

**ETHEL CLAYTON**

IN

**"More Deadly Than the Male"**

PARAMOUNT-ARBUCKLE COMEDY

RIVOLI ORCHESTRA

**RIALTO** — B'WAY AT 42nd ST.

HUGO RIESENFELD, Director

**Constance Binney**

IN

**'ERSTWHILE SUSAN'**

SUNSHINE COMEDY

RIALTO ORCHESRA

**PALACE** Broadway and 47th Street

World's Most Beautiful Playhouse

Smoking Permitted in Balcony

Daily Matinees, 25c., 50., and best seats 75c.

Evenings, 25c., 50c., 75c. and entire lower floor $1.00.

**SUPREME VAUDEVILLE**

**STRAND** B'way at 47th St. Direction Jack Eaton

CHARLIE CHAPLIN

in

"A DAY'S PLEASURE"

WILL ROGERS

IN

"JUBILO"

Soloists, Review, Comedy, Scenic

STRAND SYMPHONY ORCHESTRA


SEE PAGES 1898 & 1899

—a welcome change!!

THE NEW AMERICAN—CHINESE RESTAURANT

Music Every Evening | JOY YOENG RESTAURANT | Music Every Evening

SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.

SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY

711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

Frank Joyce says: See

ALICE JOYCE, in "The Third Degree"

Alice Joyce says: See her brother Frank at the

HOTEL JOYCE

31 West 71st Street New York

Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.

"FOURTEEN FLOORS OF SUNLIGHT"

THE RENDEZVOUS OF THEATRICALS' BEST

Famous CONSTANTINOPLE RESTAURANT

Now Known as ARMENIA RESTAURANT

41 Lexington Ave. N. E. Cor. 24th St., N. Y.

Learn How to Say

PILAFF SHISH-KEBAB PAKLOVA

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

DRAMA ORATORY — MUSICAL COMEDY — PHOTO PLAY — DANCE ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

four schools in one. Practical stage training. The Schools students stock and Theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED

ALVIENE SCHOOL OF DRAMATIC ARTS

225 W. 57TH ST. NEAR BROADWAY, N.Y.

Signor Salvatore Cudia

Teacher of

DRAMATIC ART

COACHING

Grand Opera Voice Placing

DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY

Phone Bryant 1274

METROPOLITAN OPERA BUILDING

1425 Broadway, at 40th Street New York City

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

MEREDITH STUDIO OF DRAMATIC ART

Jules E. Meredith, Director

105 Fuller Bldg., Phila., Pa. Booklet


SEE PAGES 1901 & 1911


ZAUDERS MAKE-UP

Absolutely the best

Send for Price List and Color Card

113 West 48th Street, New York City


## WHERE SHOWS ARE HOW THEY DID

ATHOL: OPERA HOUSE—"O, You Baby." Good company and very good business. "The Love Doctor" Nov. 25. Hoehn.

• • •

BOSTON: COLONIAL — "Angel Face" in its second week, has captured Boston. This is one of the most delightfully tuneful musical plays that have been here this season. "Three Wise Fools" has but three weeks more at the TREMONT. Alice Brady is enjoying well deserved succuess at the PLYMOUTH in "Forever After." This is the final week of William Hodge's new play "The Guest of Honor" which has enjoyed the longest run of the season so far at the WILBUR. "Dear Brutus" remains but one week more at the HOLLIS. "Good Morning, Judge" will be seen at the Shubert this week. Jane Cowl in "Smilin' Through" opens at the PARK SQUARE this week. "Joan of Arkansaw" opens Dec. 1, at the MAJESTIC. Anna Seymour, Julia Kelety, Helen Ford, and Walter Scanlon are in the cast. Broncho Billy Anderson's latest revue "The Frivolities of 1919" will open Dec. 4 at the BOSTON OPERA HOUSE. Henry Lewis, Nan Halperin, the Barr Twins, Gallagher and Rolley, Davis and Darnell, the Seven Musical Nosses, Sammy Weston and Jenkins, Zelda Flynn, Irene Delroy and a large chorus complete the cast. HOLLIS—"John Ferguson," Dec. 8. WILBUR—"Betty Be Good" Dec. 8. Gleason.

• • •

CINCINNATI: GRAND—"The Rainbow Girl" again succeeded in making a very favorable impression and drew well. Billy B. Van and Sydney Greenstreet were the chief fun-makers and they made good. Lenora Novasio headed the feminine roles. LYRIC—"Chu Chin Chow" went into its second week with every promise of big business and really succeeded in that respect, although it was not an S. R. O. week as the first one had been. Manager Carl Hubert Heuck believes that a new record will be established for Cincinnati. EMERY AUDITORIUM—Walter Hampden played "Hamlet" and "Romeo and Juliet" for the week Nov. 22-23. His work was a revelation to students of the classic drama. Business was not large but ample. De Wolf Hopper in "The Better 'Ole" follows at the Grand, and "The Woman in Room 13" at the Lyric. Goldenburg.

• • •

EDMONTON: EMPIRE—24-26. Clifford Devereuse Players in old English comedies. Good company. Audience satisfied. Good business. Forbes.

• • •

FALL RIVER: ACADEMY OF MUSIC—Elk's Minstrels Dec. 1-2-3, under personal direction of Phil Dillon with a company of one hundred. Neil O'Brien Minstrels, Dec. 5. Gee.

• • •

LONDON, CAN.: GRAND — "The Dumbells" in "Biff, Bing, Bang" (return), 27-29, repeated the hit made on their former engagement, and filled the house. Performance much enjoyed. The Gallo English Opera Co. will play a return engagement Dec. 5-6. Webbe.

• • •

MACON: GRAND—"What's the Idea" fair, 24; "Pollyanna" Dec. 2, "Experience" 3; "Bringing Up Father" 6. Orr.

• • •

MEMPHIS: LYRIC — Al G. Field's minstrels playing Thanksgiving Week in this city for the fifth consecutive year, did capacity business at six performances. The Lyric will be dark until the holidays unless the management is able to obtain new bookings. Fuson.

• • •

MONTREAL: HIS MAJESTY'S 24—Grace George appeared in Pinero's "Quick Work." The play, while constructed with all the author's usual skill and technical knowledge,—is very light, and one feels a bit disappointed that there is so little body to it. Miss George is at her best as the somewhat erratic heroine. Jane Grey was excellent as Mabella. Martin Lewis was a manly and capable hero and Sebastien Smith gave a splendid character study of McMorran. Smaller parts were in the hands of John Rogers, Frank Cullen, Roy Cochrane, Wm. Clark, Adria Hill and Dorie Sawyer. Dec. 1. "Three Faces East." Tremayne.

• • •

NEW ORLEANS: TULANE—"Listen Lester" drew capacity houses. Llambias.

• • •

PITTSBURGH: NIXON—"Flo Flo" opened this week to a packed house. Songs and acting good. Mabel White made a distinct hit. Next week "Listen Lester" with Ada Mae Weeks. ALVIN—"Betty, Be Good"—This lively musical farce with a brilliant Broadway cast was given a flattering welcome. Next week "Maytime" will play a return engagement. PITT—"The Five Million" with Robert Morgan in the leading role opened with a rush. The playhouse was packed and there was libereal applause. Next week "Experience" will be the attraction. DUQUESNE—"Black and White" with a fine cast opened to a big audience and gave a pleasing performance. Next week "The Whirlwind" will be presented. Latus.

(Continued on page 1909)

A little jass is as important in a "black-face" act today as the jig was years ago.

McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.

As necessary, you might say, as the jazz or the jig.

In one and two ounce tubes and half-pound and pound cans.

Sample tube free on request.

At all druggists and dealers.

T4

McK & R

ALBOLENE

McKESSON & ROBBINS, INC

MANUFACTURERS

ESTABLISHED 1833 NEW YORK.

P. DODD ACKERMAN SCENIC STUDIOS

INC.

Productions of Distinction

(P. DODD ACKERMAN, Designer)

STUDIO: 140 West 39th Street

NEW YORK CITY

Phone: Greely 3009

CLOTHES MAKE THE MAN

WE MAKE THE CLOTHES

E. SASSA

113 West 47th Street

NEW YORK

Telephone 7280 Bryant

Formerly 115 West 45th Street

SONG WRITERS' MANUAL & GUIDE SENT FREE

Submit your Song-Poems on any subject for our advice. We revise poems, compose music of any description, copyright and employ original methods for facilitating free publication or outright sale of songs under this successful concern's guarantee of satisfaction.

IT CONTAINS valuable instruction, hints to beginners and tells the truth concerning every branch of this essential and fascinating profession. Tells the great work accomplished by the popular song in winning the war is only an index to the much wider scope and greater opportunities afforded by peace.

KNICKERBOCKER STUDIOS 80 Saint Paul Bldg. N.Y. City

Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 stamps. We teach beauty culture. D. J. Mahler, 462-X Mahler Park, Providence, R. I.

NUXATED IRON
HELPS GIVE
VIM
TO THE ATTRACTIVE YOUNG GIRL
PUNCH
TO THE STURDY YOUNG FELLOW
ENERGY
TO THE BUSINESS MAN & WOMAN
HEALTH
TO THE MOTHER AT HOME
POWER
TO THE STRONG RUGGED FATHER
3,000,000 people use it as a Tonic, Strength and Blood-Builder.

*It's that "extra blanket" at night*

Because Piso's brings comfort in midnight hours to those annoyed by coughs and distressed by inflamed throats or hoarseness. A standby for 55 years. Have it handy in the medicine cabinet for use at the very first indication of throat troubles.

*30c at your druggist's. Contains no opiate. Good for young and old*

PISO'S
*for Coughs & Colds*

Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS Interview Free 940 West 34th Street

## STOCK PLAYS IN MANY CITIES

**BOSTON:** COPLEY—"Hindle Wakes" by Stanley Houghton will be revived by the Jewett Players this week. This play was received with much enthusiasm last season when the Jewett Players first gave it and it is in response to many requests from patrons of the theater that Mr. Jewett is reviving it again. Next week they will present a new play by Elizabeth Baker "Miss Robinson." Pinero's "Big Drum" which has been so popular in London will be given by the Jewett Players in the very near future. Gleeson.

**MONTREAL:** ORPHEUM—The Orpheum players gave a capable performance of "The Hawk." William Naughton, the new leading man, created a favorable impression as Dazetta. Hervey Hayes was excellent. Margaret Knight did good work as Countess Dazetta and Charles Andre scored as Eric Drakon. Caryil Gillen have a neat sketch of the Marquis de Sardaloupe. Dec. 1. "Pals First." Tremayne.

**NEW BEDFORD:** NEW BEDFORD—Dec. 1-6. The Players presented Oliver Morosco's honeymoon farce "Please Get Married with Enid May Jackson as Muriel.. Hooper Atchley as Ferdy. Herbert De Gwerre as the father, and Jessie Brink as the mother. John Gordon and William Blake gave strong support. The comedy was well staged and acted.

Manager Warren O'Hara will open a season of Stock at the Bijou Theater, Fall River, Mass., Dec. 29. The opening play being "Polly With a Past." Mgr. O'Hara will have one of the strongest stock companies that has ever been seen in that city. Gee.

**ST. PAUL:** SHUBERT—"The Silent Witness" is this week's offering of the New Shubert Players. Inez Ragan, who has endeared herself to Shubert patrons in light roles, is given a chance to demonstrate her ability to cry convincingly. The rest of the cast is splendid, and Donald MacMillan, as the college gardener, is ideal. Pfister.

**SAN DIEGO:** STRAND—"Old Lady 31," which was the attraction given by the Brissac Company week of Nov. 23. Gave some of the members a chance to reveal themselves in roles entirely different from anything they have been seen in before. Miss Brissac as the Old Lady gave a most artistic performance. Eddie Lawrence as the husband deserves a special word of mention for a painstaking performance. Myrtle Vane an old favorite in San Diego was seen in the part of Flossie and was well received. "Why Marry" follows. Chapman.

**SAN FRANCISCO:** ALCAZAR—The Alcazar succeeded so well with "A Dollar Down" that it is to be continued for another week. "Polly With a Past" will come next. Barnett.

**WILKES BARRE:** NESBITT—Attraction this week, "The Unkissed Bride." Blaney players, with Cecil Spooner in leading role, registered another hit. Next week, "Within the Law." Briggs.

• • •

## WHERE SHOWS ARE

(Continued from page 1908)

**ST. PAUL:** METROPOLITAN—The Dolly Sisters in the musical comedy "Oh, Look!" are playing to good houses this week. Pfister.

**SAN DIEGO:** SPRECKEL'S—"The Pirates of Penzance," (local) Nov. 24-25-26 drew fair returns. Chapman.

**SAN FRANCISCO:** COLUMBIA—The Columbia has an excellent attraction in "A Tailor Made Man." It opened Nov. 24 and will run two weeks. CURRAN has a big engagement this week and for one week only, Harry Lauder with his vaudeville stars and augmented orchestra. William Courtney will come Nov. 30 in "Civilian Clothes." The CASINO has Will King this week starring in "Wake Up." Barnett.

**TAYLORVILLE, ILL.:** ELK'S—"Should a Husband Forgive," at Elk's theatre, Nov. 27-29. Packed 'em in. Gripping, intense. Edward Carter, presented his popular play "The Sixth Commandment" 2-3. Simpson.

**TORONTO:** PRINCESS—Geo. White's "Scandals" with Ann Pennington was voiced by all to be nothing better than a second rate burlesque slap stick show. Only drew two decent audiences—balance of week rather poor business. ROYAL ALEXANDRIA—"Experience" with what Mr. Priestland the Press Agent says is a clean-up company, is doing a good business. Dantree.

**WILKES BARRE:** GRAND—"Curiosity" opening play of week; two nights; fair houses; Cyril Keightley, Kathalene McDonald and Ramsey Wallace in leading roles. "His Bridal Night," Wednesday night; good business. Thursday, two performances. "She Walked in Her Sleep;" Usual holiday crowd; A-1 cast, including Arthur Aylsworth, Eva Williams, Joseph Crehan, Thomas V. Emery and Jack Lewis. Friday and Saturday, Martha Hedman in "Forbidden;" three shows; excellent business. Miss Hedman and star cast pleased. Briggs.

AMALGAMATED VAUDEVILLE AGENCY
B. S. MOSS
President
General Executive Offices:
On the Second Floor of the
McCREERY BUILDING
110-112-114 West 42nd St.
Phone Bryant 9200

LITHOGRAPH PAPER
For all Classes of Attractions: Dramatic, Musical Comedy, Minstrel and Uncle Tom Carried in Stock
Ready for Immediate Shipment
Write for Prices on Engraved Block, Type Work, Cards, Dates, Etc.
CATALOG AND DATE BOOKS MAILED FREE OF CHARGE
ACKERMANN-QUIGLEY LITHO CO.
115-117-119-121 WEST FIFTH STREET KANSAS CITY, MISSOURI

ADA MEADE
Management, Klaw & Erlanger

DIANTHA PATTISON

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

VIVIENNE SEGAL

HAZELL COX
In "Passing Show of 1919" Management, Messrs. Shubert

ANN ORR
In "She's A Good Fellow" Globe Theatre

SYLVIA CLARK
"HITCHY KOO" LIBERTY THEATRE

LILLIAN KEMBLE COOPER
"HITCHY KOO" LIBERTY THEATER

INA WILLIAMS
Galeties of 1919 Shubert's Direction

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

GRACE FISHER
"The Royal Vagabond" Cohan & Harris Theatre

RICHARD COKE
Address care Dramatic Mirror

Adele Lane
Address care Dramatic Mirror

## *KENDIS & BROCKMAN*

*Shortly to Appear on the Vaudeville Stage Singing Their Latest Ballad Success, "For Every Door That Closes Another Will Open for You"*

# AT THE BIG VAUDEVILLE HOUSES

## RIVERSIDE BILL

While each of the nine acts that go to make up the program at the Riverside this week are standard vaudeville turns of their kind, the entertainment lacks the wim, wigor and witality that is customary on the big time stage. Carded as the headliners, *William Rock* and his flock of girls seem to step through their parts in a perfunctory way, and let the spectacularity of the really gorgeous costumes carry the brunt of the act. *Williams and Wolfus* rigidly adhere to the same scheme in "Hark! Hark! Hark!" that they used when Dewey won the good fight at Manila. *Mr. Williams* is a natural comedian, and could well afford to add a new bit to the act, say, every five years.

*Crawford and Broderick* have a neat little turn with a pretty patter of song and banter, and withal, an excellent routine. It has that added feature of being new in its scope, and hence, a little out of the ordinary. *Kathleen O'Hanlon* with *Theodore Zamboni* has three very good dances, interspersed with the singing of *George Gregorus.*

*Blossom Seeley,* with *Fields, Grossman, Lynch* and *Lopez,* croon blue melody in a pretty loud set of voices, the while *Miss Seeley,* to make it more intricate, steps around with syncopation and his brother in very foxy gowns.

*Permane and Shelley* fool around and tune up a mite, and *Marconi* and *Fitzgibbon* knock the xylophone for a goal, and do it to the very evident delight of their hearers. *Charles Irwin* does very well with some anecdotes that were still amusing, and *Sylvia Loyal* introduced her herd of pigeons, juggled hats, played with a well dressed dog, walked a slack wire, and did everything except fly a kite or ride a surf-board. She was acclaimed a wonder.

RANDALL.

. . .

## BUSHWICK SHOW

At the Bushwick this week a bill of unusual comedy merits prevails. The *Ramsdells* and *Deyo* presenting a series of dance novelties opened the bill and made a good impression. *Jackie and Billy,* thinking and talking birds followed. *Bennett and Richards,* in third position, put the audience in a happy mood with their "dramatic" sensation "Dark Clouds."

*Killam and O'Dare* who followed, kept the crowd in good spirits with their foolish antics which was labeled "Chasing the Blues." *Wm. H. Macart* and *Ethlynne Bradford* in a tabloid comedy-drama, entitled "A Legitimate Hold-up," closed the first half of the bill.

*Jimmy Duffy* and *Mr. Sweeney,* "Russian Entertainers," opened the second half of the bill. *Nonette,* the fascinating Gypsy violinist and singer, followed and was enthusiastically received. Her offerings included *Nobody Knows, Heart of a Rose, Pal of Mine* and *Mandy.* The "Pint Size" author comedian, *Joe Laurie, Jr.,* presenting his monologue "What I Care" registered a big hit. *Maxine Bros.* and Bobby, the comedy dog, closed the show.

HUSTED.

## Walter Weems Surprise Hit of Palace Bill—George Choos' "The Little Cottage" Pleases Colonial Patrons — Blossom Seeley and William Rock Share Honors at the Riverside

PALACE
Everest's Novelty Circus o.k.
Warren & Templeton step neatly.
"Once Upon A Time"
J.C. Morton is funny en famille
And the wonderful Dancers with Marian Morgan.
Alice Lloyd is the sweet & jolly singer.
Walter Weems is a first-class hit with his tunes and jokes.
Dickson and Hyson are grace itself
The Creole Fashion Plate is a darling.
Brack & his artists tumble about.
By Ed Randall

## PALACE BILL LONG

We had expected a number of things to happen at the Palace Monday afternoon. We knew what a surefire hit The *Creole Fashion Plate* would be. We knew that the *Marion Morgan Dancers,* another turn held over from last week, would impressionably impinge its artistic performance upon everybody. We felt reasonably sure that *Alice Lloyd,* the English comedienne, would be given a warm welcome back on Broadway and we were not disappointed as Miss Lloyd was an enthusiastic, happy hit. Reviewed elsewhere.

We knew the folks would laugh at the antics of *Everest's* Novelty Circus and they did. In fact this monkey turn was unusually well received in the opening spot and when it had finished the audience applauded for more. We wanted to see *Ed Warren* and *Dill Templeton* score substantially on their Palace appearance. We had seen them a veritable riot in other theatres. We rejoiced when that Palace audience took the boys so kindly and heartily to its heart.

We had seen "Once Upon A Time" before and knew that it had successful appearances in other Broadway houses but there was some doubt about the Palace verdict as some acts are willing to testify that the Palace crowd is a "tough audience." Perhaps so but not for "Once Upon A Time" which made a bully impression.

We knew *James C. Morton's* stage ability. Despite any shortcomings his family may have in the entertaining department we knew Jim could be relied upon to carry the present turn along to a laughing success. He exceeded all expectations as the Monday afternoon crowd laughed long and vigorously and applauded so that Jim and his son came back and worked in an encore "bit." that was characteristically true of Morton's comedy style. That son, Alfred, is a chip off the old block and is a capital foil for his daddy.

We had no misgiving about the success of *Dorothy Dickson* and *Carl Hyson* and their Biltmore Cascades band led by *Max Dolin* (violinist). We would have wagered a dollar against a water cracker that they would make the Palacers sit up and take notice and they did. They sure showed great appreciation of a bully dancing act. And my how cleverly does Miss Dickson dance and what great improvement she has made in the past few years!

We knew what *William Brack* and the other Brackian risley experts could do but felt sorry for them as they came around 5:30 when the folks were anxious to vacate the theatre.

But *Walter Weems!* The vaudeville gods had sent forth no warning that this southern gentleman with the delightful southern accent would make his debut there and be the "surprise" of the bill. We had seen him rock a pop house with laughter but as a "big time" favorite he seemed to have the task yet cut out for him. But after Monday's whale of a hit at the Palace Weems has "arrived."

Both his droll style of delivery and his ballad-horn playing were sufficient to bowl the audience completely over. It capitulated to the like of a monologue never heard before and Walter stopped the show without any trouble. Walter was on "fourth" but showed strength for the next to closing spot at the Corner any time he wishes to appear there.

The Palace seems made to order for just the droll and unctious talk delivered by Weems. It was his day or we miss our guess by forty miles.

All told it was a mighty long show and ran even later than the preceding week.

MARK.

. . .

## BIG COLONIAL BILL

*Kitty Gordon* and *Jack Wilson* originally carded to headline this week's bill at the Colonial were unable to make the date, with the management making a last hour program anouncement that the act was not quite ready but would be with the Colonialites next week. However, Kitty and Jack dropped in Tuesday night and sat throughout the show in an upper box.

The show was one of the longest of the season and ran close to 11:30. There was plenty of singing and dancing with several new acts, namely George Choos' musical comedy, "The Little Cottage," which is reviewed elsewhere; *Fay Courtney,* formerly of the Courtney Sisters, and "Over Your Head," an electrical novelty, both under New Acts.

*Three Blighty Girls* opened. Act of apparent Scottish arrangement as to style and wardrobe, with one woman looking after the principal dancing. Act made a "flash" with its outdoor background. *Walter Clinton* and *Julia Rooney* were there with their accustomed pep and pulled out a nice happy hit. All the other dancing girls will have to step lively to keep step with Miss Rooney who is overburdened with ginger and vivacity.

"The Little Cottage" pleased immensely. *Joe Browning* was a large-sized laughing hit. *Mabel McCane* closed the first part with her revue, with Miss McCane's gowns and songs and the dancing of *Broderick* and *Taylor* proving a distinct feature.

After Miss Courtney appeared *Claude* and *Fannie Usher* in one of the comedy delights of the bill, the "Bide-A-Wee Home," one of the best vehicles these clever sketch artists have yet presented. *Miss Usher* is one of the cleverest vaudeville actresses on the stage today and the slangy kid characterization that she has established is done to perfection. A bully good act. After *Ted Lewis* and his band had jazzed over their customary hit, "Over Your Head" closed the show.

MARK.

(*Bills continued on page* 1915)

# ORPHEUM CIRCUIT CONSOLIDATED

## Forty Theaters to Be Combined Into One Company —Beck and Myerfeld in Control

THE forty or more vaudeville theaters operated in the west, middle west and south by the Orpheum syndicate and allied interests are to be combined into one company under the corporate name of Orpheum Circuit Consolidated.

These theaters are the principal vaudeville houses in such representative cities as Chicago, St. Louis, Kansas City, Minneapolis, St. Paul, Memphis, New Orleans, Denver, San Francisco,. Los Angeles, Seattle and important cities in western Canada.

Martin Beck and M. Myerfeld, Jr., represent the controlling interests. The former is to become president and managing director of the new company. Mr. Beck is today a dominant figure in the American vaudeville industry.

A public offering will be made some time in January. The securities have been underwritten by the Central Trust Company, of Chicago, and Richardson, Hill & Company, of Boston.

### Soldiers in New Act

When Nic Agneta of the Max Hart office sets his sail flapping in the way of digging up new material for his boss and putting new acts together there's results. Well, Nic has a new one that Nic says will have the natives rooting for its longevity. Yaphank McManus and Jack McNulty, late of the Argonne Players of the A. E. F. and who served overseas with New York's own, the 77th Division, have a new turn that Nic is booking in the local houses. If Nic is any judge of acts and Hart has faith in his ability to pick 'em, the new McManus and McNulty combination is going to bring home the bacon.

• • •

### Dooley No Longer "Single"

Will or just plain Bill Dooley is no longer working "single." This, of course, refers to vaudeville. Dooley, who can do a little bit of everything and then a little more, which includes singing, dancing, talking, lariat tossing, bicycle trick stuff, impersonations, etc., is rehearsing a new act with two girls. It's about ready and Bill expects to stay east indefinitely.

• • •

### Four Boises to Split

The Four Boises are going to split. For fifteen years they have been doing an act that has played all of the "big time" in the States, the principal halls of Europe as well as being a featured turn for many years with the big circuses. In the dissolution a son of the elder Boise and his wife are going to continue a turn of a similar nature.

• • •

### Now Own Yorkville Theater

Hurtig & Seamon are now the owners of the Yorkville Theater at 155-161 East 86th Street, having purchased the third interest owned by the estate of Sadye Hurtig. Hurtig & Seamon heretofore only controlled a two-thirds interest of the Yorkville.

• • •

### Dockstader in the West

Lew Dockstader, the veteran minstrel, who was a pretty sick man not many weeks ago, has fully recovered from the indisposition and is now in the West playing out the Orpheum time.

• • •

### Johnson's New Comic

Howard Johnson, who wrote the lyrics for "Freckles," is the author of a new comic song entitled *"You're Full Of Ze Bull From Ze Boulevard."* Feist has accepted the number for production.

### Benefits Coming Fast

While this season appears to be about the busiest the vaudevillians have encountered in many moons, and the Sundays are now pretty well congested through the divers Sunday "concerts," the list of benefits appears to be on the increase. The festive Yuletide season also adds to the number of benefits to be arranged with vaudeville expected to form the principal part of the entertainment.

• • •

### Arrange Social for Club

The Burlesque Club is sure happy in its new home at 161 West Forty-fourth street. Its officers are working hard to increase the membership. Incidentally a big social, which includes entertainment, refreshments and dancing, is scheduled to take place shortly. William Roehm is chairman of the house committee. The club has expended around $6,000 in fitting the new home up.

• • •

### Nesbit on Orpheum

Evelyn Nesbit and her new act will not be seen in the New York houses for some time, Miss Nesbit preferring to give the new turn a thorough working out on the Orpheum time prior to showing it in the New York theaters. The nearest it got to New York was the Orpheum, Brooklyn, recently.

• • •

### Six-Day Cycle Race On

The annual six-day bicycle race is on at Madison Square Garden and unless the predictions go wrong vaudeville will soon have another "new act" in the winners. For several years, however, Edgar Allen, of the Fox offices, has apparently got the edge, lining up the winners for dates in the local Fox houses.

• • •

### Barry Melton in Burlesque

Barry Melton, who has been appearing in musical shows, has joined "The Beauty Trust" burlesque company and is handling one of the principal roles. Miss Melton is scoring an individual success with *Tell Me Why.*

• • •

### Busy Week for Ted Lewis

Ted Lewis has a special engagement at the Colonial Theater for this week, which, with his work at the Greenwich Village Follies and the Frolic will make twenty-seven performances for him.

| SONGS THAT SCORED IN VAUDEVILLE THIS WEEK | |
|---|---|
| Splash Me | Alice Lloyd |
| You'd Be Surprised | Ruth Roye |
| Worth While Waiting For | Sidney Townes |
| Buddha | Creole Fashion Plate |

### Big Plans for Frisco

Ackerman & Harris, owner of the Hippodrome Circuit acting for themselves and Loew, Inc., have leased for a period of fifty years properties, corner of Taylor and Market streets, at a gross rental of $5,000,000. Thomas Lamb, a New York architect, will arrive to consult about the construction of a theater. It is said that a theatre and roof garden with a restaurant will be erected to cost about $1,000,000. Ackerman & Harris will have entire control here and also will control the Los Angeles theater they are to build with the Eastern people. The San Francisco house will have a capacity of 3,000. Ten million dollars have been provided for Ackerman & Harris to invest in theaters as they see fit.

• • •

### Mrs. Tom Thumb, Burial

When the funeral of the Countess Lavinia Magri, known professionally as Mrs. Tom Thumb, was held on Nov. 28 in the Warrenton village, near Middleboro, Mass., the casket was covered with floral tributes from prominent stage folks. The body was taken to Bridgeport, where it was buried beside that of her first husband, Charles Stratton (General Tom Thumb).

• • •

### Nat Nazzaro's Find

Nat Nazarro, who produces acts and stages them and books them in addition to playing vaudeville dates himself, has found a young chap who Nazarro intends to give every chance in the world to make a name for himself in the vaudeville world. Nazarro's find is a versatile youngster who can sing, dance, talk and play any kind of music. Nazarro has the boy doing a single turn at present.

# ACTS COMPLAIN

## N. V. A. Bureau Taking Care of New Protests

Among the complaints in the National Vaudeville Artists' Bureau is one from Long Tack Sam, the Chinese trickster and legerdemain artist, objecting to Son Fong Lin using the sub-billing of "Imperial Pekinese Troupe." Long Tack Sam claims to have used this billing for a long time and that it is now an established part of his general advertised billing. The N. V. A. has written Son Fong Lin that "priority use governs" and to drop the billing.

Bell and Eva through the N. V. A. protested against the title "At The Soda Fountain" being used by another act, claiming the long use of this title.

Jack Orben (Orben and Dixie) registered a complaint against Grace Leonard using a certain gag about a woman's mouth being like a saloon, etc., with Miss Leonard informing the N. V. A. that she had not used the joke in question. Miss Leonard said she had used a "drunk bit" that has been identified with her work for seven years.

Ben Ryan (Ryan and Ryan) objected to Fred Reynolds (Reynolds and White) using a certain "bit" of business wherein the vaudevillian leans over the orchestra rail and pats the musicians on the head and displays certain signs of familiarity with boys in the pit, etc. This "bit" Ryan claims has been his for years.

• • •

### Eddie Marshall Back

Edward Marshall, chalkologist, who some months ago decided to go west and take a good rest away from the wear and tear of vaudeville, returned to New York this week, determined to put on a new act in vaudeville but incidentally play a series of dates with his former turn in the Loew houses.

• • •

### Kerr and Weston on Bill

Reports to the contrary notwithstanding, Donald Kerr and Effie Weston have not split and they are not going into the Capitol revue, at least not just yet. Kerr received a number of musical show offers, but declined to separate the present turn. They are scheduled for the Riverside next week.

# TANGUAY REPORTED TO HAVE QUIT

## Cyclonic Eva Will Not Return to Stage This Season Owing to Bad Health

THE report is along Broadway that Eva Tanguay will not be seen in vaudeville this season. Miss Tanguay had everything lined up for a concert tour this winter but for some reason that plan has been abandoned. Again Miss Tanguay was scheduled to return to vaudeville, with a Palace engagement laid out for September. It is now two months since the "I Don't Care" comedienne was to have appeared in the local theaters and she is now on the Pacific Coast in her new home where she is living a life of quiet and peace.

Miss Tanguay when last playing vaudeville was not in the best of health and it is unlikely she will resume stage work until her physical condition warrants her playing out her contracted time.

Perhaps Miss Tanguay may decide never to return to vaudeville, but time will tell. For years the name of Eva Tanguay has been a magic drawing card in vaudeville, her name being only necessary for the houses to register record-breaking weeks. But ill health and nervous strains at times forced Miss Tanguay to cancel some of her biggest dates.

Miss Tanguay owns a beautiful home overlooking the Pacific Coast, where she is reported as getting back her former health.

**Loss of Voice Forces James Morton Out of the Palace Program.**
**Joe Leo of the William Fox Offices Laid up by Illness.**
**Reported LeCroix, Juggler, Died Suddenly This Week.**
**Daphne Pollard Star in Pictures as Head of New Company.**
**Ben Deeley Spurns Vaudeville Offers to Remain In Pictures.**

## N. V. A. JAMMED

### Hotel Part Filled—Reservations Made

Not since the new clubhouse and hotel of the National Vaudeville Artists been opened has there been such a demand for lodging accomodations as exists at present. So congested has become the hotel part that members coming in from off the road have been requested to file reservations prior to reaching New York so that they may be accommodated. Artists dropping in and expecting rooms on the minute are apt to be disappointed at the rate the club is filled.

Not long ago the N. V. A. found it necessary to slightly increase its rooming rate, the $1.50 rooms now being $2.00 which rate is considerably below that of any hotel or inn within the Times Square section.

. . .

### Played Greenpoint a Week

It's seldom an act plays a full week at the Greenpoint. This house, capably managed by Leon Kelmer, offers vaudeville on the split-week basis. Well as Greenpoint is a suburb of Brooklyn or vice versa Kelmer found it most advantageous to keep a couple of Greenpoint boys—Ed. Furman and William Nash—for a full week. The trick worked and Ed's friends and Bill's friends were there in round numbers to give the boys a homecoming worth while. For six years Furman and Nash, who are to Greenpoint what Van and Schenck are to a certain neighborhood in Brooklyn, have been playing cabarets and clubs until Nic Agneta spotted him. Some sleuth, this slender, dark-haired scout from the Max Hart offices, and Nic piloted them into vaudeville. At Greenpoint all last week the management sent in good reports on the engagement.

. . .

### New Theaters for Spokane

Theatrical magnates of the Pacific coast are centering their attention on Spokane. Two projects are under way which may result in the construction of modern playhouses in the center of the business district.

Fiscal agents of Ackerman and Harris, western vaudeville managers, are in communication with Spokane agencies in an effort to have built a theatre costing not less than $150,000 and seating from 1,500 to 1,750 people.

. . .

### To Put Out Show Later

The Jack Wilson-Kitty Gordon show, with a new cast including the stars, however, and with some new scenes written, will get ready for Broadway after the holidays, Wilson and Miss Gordon playing some vaudeville dates meanwhile, booked by Max Hart. The original title is to be used "Give Us A Thrill." The show was out several weeks, but encountered some difficulties that resulted in the company being brought into New York for reorganization.

. . .

### To Wear $1,000 Stage Dress

In one of her "numbers" in the new G. M. Anderson revue, Nan Halperin, the principal feminine participant, is to wear a stage wedding gown that cost $1,000.

# THE NEW ACTS

## "FLASHES"

### Revue—20 Mins.—Two, One and Full Stage (Special)—5th Avenue

"Flashes" is a miniature revue which has *Doc Baker* as the big noise—Doc going in for a series of lightning changes that would put a blush on the cheeks of those protean artists who think they have written the last word on this quick costume change stuff. Doc may not be a half brother to chain lightning, but he flips in and out of stage wardrobe quicker than one could time a jack rabbit's hop on a prairie. While "Flashes" may bring *Doc Baker* a quick rep for protean work, it also shows what a nifty, pert little worker *Polly Walker* is, Miss Walker being the principal woman and working gingerly with songs and dances to help while away the time when Doc is thinking about making some new changes. At the Fifth Avenue the act was a hit, the success coming mainly in the changes of Baker and the work of Miss Walker. While Baker goes from one costume to another it's the quick dispatch and smoothness attendant upon the work that will naturally bring comparisons with the men who have reputations as lightning change artists. Baker is worthy to stand the comparison with Baker working along more modern lines. Baker is first a rough type of Italian railway station flunkey—a porter who joshes the girls (eight are carried), who are passing the newsstand at the time, his first change being into genteel juvenile dress. Then he exits into the stage-arranged magazine cover of Vanity Fair and emerges as a waitress. He again changes to naval costume, then to Colonial attire and into evening conventional array for the finale. There are song numbers, mostly indulged in by Miss Walker and the girls, the turn really needing a big song hit or two that would not force Baker too much into the spotlight.

MARK.

. . .

## ALICE LLOYD

### Songs—22 Mins.—One—Palace

Three years may seem like a long, long time, yet that is exactly the period that *Alice Lloyd* has been away from American vaudeville. A lot has happened in that time, but it apparently has made little difference in Miss Lloyd, now back in the States and appearing at the Palace this week, where she is repeating the triumph of other years. Admitting that Miss Lloyd is older, she is still the same genial, laughing *Alice Lloyd*, who for so many years charmed American audiences. Vaudeville has changed materially in more ways than one, but its changes in three years have not been such that Miss Lloyd is relegated to the background. Not by a jugful. Where you find *Alice Lloyd* you find a fountain of personality. And she knows how to conduct herself so charmingly sweet and unaffectedly that right on the jump she hops right into the hearts of American audiences.

At the Palace she opened with *When They Wore the Crinoline*, a quiet number characteristically dressed, which paved the way for *My First Wife*. Then came the story of little Sammy Simpson and Susie Smith, the lisping kids, with the audience getting a chance to show how it could lisp when singing the chorus. Miss Lloyd swept into greater favor with *I Can't Forget the Days When I Was Young*. When she had registered with one of her standbyes, *Wat's You Gettin' At, Eh?* done in typical Lloyd style, a cry for *Splash Me*, which Miss Lloyd put over with such telling effect on other engagements here, she came back in a natty pale blue bathing suit and scored with the rendition of the number. Miss Lloyd is back in the hearts of American vaudeville—there to stay until she is ready to retire with the happy thought that she has established herself as an international favorite upon stage merit.

MARK.

. . .

## WILLIAM BRACK

### Risley Artist—10 Mins.—Three, Special Setting—Palace

*William Brack* was formerly of the Seven Bracks. In fact, the new turn has seven men doing a line of work characteristic of the former Brackian troupe. In the new turn Brack has devised a new idea, using a French studio for a setting that has a black and white color scheme throughout. The Bracks are dressed as French students, with black and white outfits. Following a little opening stunt the Bracks go into their routine, which is of a circusy nature—risley for the most part—but such that some of the tricks are different from what the other men-acts are using. Several throws by one man with his feet of three and four Bracks—one at a time of course—to an understander a few feet away—are decidedly showy and effective.

MARK.

(*Continued on page* 1915)

## 10 YEARS AGO TODAY

Charles Lovenberg Produces Operatic Festival at Colonial.

Stuart, "the Male Patti," Returns to New York.

Stepp, Mehlinger and King Make Big Hit at Fifth Ave.

Sam Chip and Mary Marble Headline in Montreal.

Valerie Bergere In Los Angeles in "Billie's First Love."

Valeska Suratt's Act Stopped By Police.

## 20 YEARS AGO TODAY

Folliott Paget Plans Vaudeville Tour in Sketch.

Mabel Fenton Returns to Vaudeville from Retirement.

Ezra Kendall Is Star of Bill at Proctor's.

Willard Simms at the Haymarket in Chicago.

Louise Dresser and Her Pickanninies A Hit in Los Angeles.

Cheridah Simpson Headlines at Orpheum, San Francisco.

## E. M. ROBINSON DIES

### Popular Booking Manager of B. F. Keith Exchange Succumbs After Brief Illness

The vaudeville realm was deeply shocked Wednesday when the news was flashed that Ethan Melville Robinson, the popular booking manager and stockholder of the B. F. Keith Circuit of Theaters, had died at 2 o'clock that morning at his family residence, 200 West 58th Street, following an attack of pneumonia.

In the very room where he died his best friend, A. Paul Keith, passed away of pneumonia just a year and a month ago, and it was only Sunday night that he was recalling the sudden demise of Mr. Keith within his household.

Mr. Robinson had never gotten over the death of Mr. Keith and it seems a strange stroke of coincidence that death claims both from the same room and at about the same age of years. Mr. Keith was 43 when he died and Mr. Robinson 46, the latter being born in Albany June 5,1873.

He was at the Keith offices in the Palace building all day Saturday, but departed for home complaining of a congestive chill that developed pleurisy with pneumonia following.

He was conscious until the end. Mr. Robinson's sudden passing away was such a blow to the Keith heads that they have made no arrangements for any permanent disposition of the books handled by Mr. Robinson.

The deceased manager had been associated with the Keith and Proctor forces for sixteen years, first affiliated with Proctor in the management of Proctor's Albany Theater. For five or six years he managed Proctor's 58th Street, New York, later going into the booking department of the Keith Exchange. When Mr. Keith died last year he left a block of stock in the Keith theaters to Mr. Robinson.

Mr. Robinson was a widower, although it was understood that he expected to wed within the near future. He was a success in vaudeville operations from the time he adopted it as a life work and the heads of the Keith Circuit and Exchange have lost one of its most valuable and competent spokes.

. . .

### Alexander's Famous Dishes

At the Armenia, 41 Lexington Avenue, which was formerly known as the Constantinople, M. G. Alexander, one of New York's leading restaurant managers and who has a big following among the theatrical profession, is now serving some of Alexander's internationally-famed dishes namely "shish-kebab," "pilaff" and "paklava," which are invariably called for by stage stars and professionals when dining at the Armenia. Mr. Alexander attained popularity for his celebrated cuisine service by his twelve years' connection with his 24th Street place and also operated an uptown restaurant at 153 West 48th Street. At the Lexington Avenue restaurant dinner is served from 5 to 9, the prices being 85c and $1.25. Special dinners on Sundays at $1.00. Reservations for private parties and private tables may be made by telephone, No. 3112 Madison Square.

## MAJESTIC—CHICAGO

### Current Bill Is High in Comedy Value

If you like fun, good, clean, wholesome fun, the bill at the Majestic this week will please you.

*Johnson, Baker and Johnson* start things with a juggling act which they call "In Practice."

*Jennie Middleton*, the charming little violinist, vamps her way into a little applause from the audience.

*Tom Smith and Ralph Austin* make a good entrance, tell some good jokes and do some clever dancing.

*The Lightner Girls* and *Newton Alexander* are fine. *Winnie Lightner* is a wonderful facial contortionist. She alone is worth the price of admission. *Evelyn Nesbit* stars in a new song revue written by *Lee David*. She is capably assisted by *Jimmy Dunn*, while *Eddie Moran* caresses the piano in fine fashion. Miss Nesbit's opening number is a school song revue, which is followed by a clever crystal gazing number—crystal gazing being the rage now in Chicago.

The *Stantons, Val and Ernie*, with their Webster's under-the-bridge English, keep the audience laughing. Their stories and comical songs take very well.

*William Gaxton and Company* appear in a clever little farce, "The Junior Partner." *Gaxton* very cleverly portrays our modern young man, the young man that's always broke—you know the variety.

*Bert Fitzgibbon* appears as "The Original Daffydill." *My Gal Sal* is the best song in this act. Bert pulls some good stories; his one mistake is that he appears and reappears at the slightest ripple of applause.

The program ends with the *Billy Lo Mont Trio*, who are not unusual wire artists. SYTZ.

* * *

## PALACE—CHICAGO

### Emma Carus Heads Entertaining Bill

*Emma Carus* plus Walter Leopold at the piano, made the audience at Palace, shimmy and rock in their seats with laughter. "O How She Can Dance," is not only a fitting but a very expressive song for *Emma*. She certainly can dance and sing. *The Vivians*, Harry and Ada, mixed old war jokes, with some sharp shooting. *Foley and O'Neil* did some nifty dancing and singing. One of their song hits *Don't Put a Tax on the Beautiful Girls*, was very well received by the audience. *Mike Bernard*, a ragtime pianist, successfully revived a score of old songs, and introduced some new ones. *James Thompson* and *Al Petrie*, splashers in white paint and humor, went big.

*Harold Buchman* and His Million Dollar Band tried their hardest to out-Sousa Sousa, and if applause means anything they were successful. *Bobbe* and *Nelson* have a good share of clever sayings and songs. *La Bernica* and her aesthetic dancers ended the program. *La Bernicia* and *Yvonne Verlaine* deserve the credit for this act, which is decidedly of the better type vaudeville performance—the type that should be encouraged. SYTZ.

# VAUDEVILLE VOLLEYS FROM VANCE

*IRVING TISHMAN* has returned to Chicago after eating and sleeping in the New York theaters for about a month.

Jack Shea should write a history of his experiences with Little Hip, the baby elephant.

Jim McKowen, having lived in Chicago once, dotes on football.

Jack Weiner is developing into a song writer. If Eddie Cantor puts over that number Jack's turned over to him Weiner will be able to buy an auto.

Incidentally, Eddie's getting a dollar for each introduction to laymen since the Prince of Wales smiled sweetly on the comedian.

No more do the agents smoke when in the booking sanctum of the Moss offices.

### Eddie Darling Gave

instructions last week for Walter Weems in making the trip to Blackwell's Island to appear in the annual Thanksgiving entertainment for the inmates of that circle of confinement arranged by the B. F. Keith offices to "get off in the middle of the bridge." Finally it dawned on E. D. that sounded as though Weems would have to jump off the bridge to reach the Island and followed it up with an explanation that there was an exit to the Island at that point.

Rehearsals should be called for some of the local theater orchestras. Some recent demonstrations almost ruined several big acts in stage transit.

Jim and Irene Marlyn are not married. They are brother and sister. But they work harmoniously and successfully and show how nice two earnest and sincere flesh relations can get along. Which reminds us that Fred and Adele Astaire are honest-to-goodness brother and sister and a whaling big success in stage work. There are others. But more on this anon.

### From the Ouija Board

we hear that Tommy's Grins have faded from the Capitol program into the far distance. That a "self-styled International Reviewer" saw Wilkie Bard do the biggest flop ever recorded in the annals of the Palace, New York, and he touched upon it lightly, but went out of his way to unmercifully pan Wish Wynne upon her debut at the same house. Miss Wynne's opening was not a flop. But such is reviewing upon an international scale. That Willy Zimmerman is doing an imitation of Carl Ebert, the new leader of Germany's republic. That certain dramatic agents have tried every means imaginable to coax the Gill and Marguerite act away from Pat Rooney's offering.

Harold Orlob wrote a jazz number one day and then went to hear Stransky's Orchestra revive Bruckner's music in Carnegie Hall.

A report on a woman "single" was partly as follows: "She does a bit of everything. Some different. Some indifferent."

The American Music Hall looks pretty nice with new decorations. We hear that the Loew interests are going to redecorate the Roof.

Stan-Stanley sidetracked his trampoline to jump into a new set of one-nighters with Marty Sampter's roadster.

Alexander Pantages is expected to reach New York when the big meeting of the vaudeville managers takes place.

James E. Cooper and Will Roehm are putting new blood and new life into the Burlesque Club. It's membership is bounding toward the 1,000 mark.

We often wondered why Gus Hill didn't produce some girl acts for vaudeville.

### Arthur White's Some Managerial

genius or we miss our guess by a city block. At present Mr. White is not directly associated with any house management, but is ever ready to stand by in case of an emergency when any of the B. F. Keith Exchange managers is sick, goes away on a vacation or is suddenly out of managerial commission.

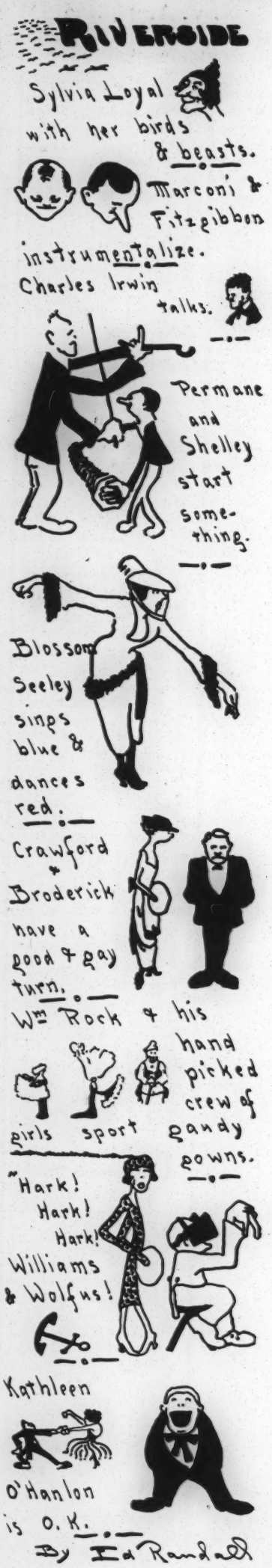
In other words, Arthur's a sort of utility manager around the Exchange and also had a finger in the picture pie served the Keith houses. Arthur White has been a successful vaudeville manager for years, being the operator of the Alhambra, being initiated into the mysteries of managing there when Percy Williams had the Alhambra and retained when the Keith interests took over the house, Mr. White going with the lease. White's breaking into the show managing game is a story by itself and which we shall run in a later number of the MIRROR. Arthur White had one thing that recommended him more than anything else to Percy Williams, and that was honesty. His ability, however, blossomed like a rose until today Mr. White is a managerial executive just a peg removed above that of house management. He is on the same floor with J. J. Maloney in the Palace, where each day some duty has White handling something for the Keith and Proctor theaters that is not left for the house managers to handle. Arthur White is a big, good-hearted, good-natured man, popular and having that sincerity of purpose and good will to his fellow men that stamps him as coming from the deep purple, and we are sure if he were to become the President of the United States tomorrow that he would be just as unaffected and modest as he is today. He may have a dozen hobbies, but we do know that he would rather chase a cigar coupon across Broadway than have some one hand him a theater on a platter.

Eddie Shayne's been heard from since his smiling countenance has been missing from Broadway and the Wallick's Hotel corner. Out in Omaha, where coal is as scarce as hen's teeth, Eddie is promoting a big new theater project. Here's wishing you much success, Eddie!

It looks like a white Christmas.

There may be no coal, but there will be lots of hot air.

The agents are talking. So are the vaudevillians. Both chortle "pass the sugar."


RIVERSIDE
Sylvia Loyal with her birds & beasts.
Marconi & Fitzgibbon instrumentalize.
Charles Irwin talks.
Permane and Shelley start something.
Blossom Seeley sings blue & dances red.
Crawford & Broderick have a good & gay turn.
Wm Rock & his hand picked crew of girls sport gaudy gowns.
"Hark! Hark! Hark! Williams & Wolfus!
Kathleen O'Hanlon is O. K.
By Ed Randall

## TWO FEATURES ON ROYAL BILL

### Friedland's "Musicland" and Ruth Roye Share Honors

There is considerable reminiscing during the Royal bill this week. Although only three of the nine acts contained it, it seemed a generous amount. And it was interesting. The turns that reminisced were *James Thornton*, now monologuing without *Bonnie* but talking about her just the same and also about some of his experiences years ago; *Anatol Friedland's* "Musicland," in which the composer played some of his former successes, and *Thomas E. Shea*, who presented short scenes from three of the plays he toured the country with as star for years.

Headline honors were shared between *Friedland* and his act and *Ruth Roye*. *Ruth Roye* was *Ruth Roye*. What more can be said. That she was a huge success at the Monday matinee goes without saying. The audience liked all of her songs, of course, but *You'd Be Surprised* and the one about the old-fashioned Johns who were generous with their jack seemed the most popular.

*Anatol Friedland* is supported by a clever company, including *Alma Adair* and *Phoebe Whiteside*. The act is clean cut, has popular appeal and it made a big hit.

*Page, Hack* and *Mack*, whom everybody places in the front ranks of acrobats now appearing in vaudeville, gave the program an excellent start. *Elmer El Cleve*, an agile and capable player, xylophoned a number of well-known popular songs, among them *The Vamp* and *You'd Be Surprised*, and was encored many times.

The excerpts *Thomas E. Shea* presented were from "Cardinal Richelieu," "The Bells" and "Dr. Jekyll and Mr. Hyde," a famous trio to be sure. He calls his offering "Spotlights" from the above. They were acted in well-known actor's familiar styles. *John G. Sparks* and company introduced a comedy playlet called "A 'Friendly Feud," having to do with a quarrel between two Irishmen. *Sparks* is another old-timer the bill included. *Anderson* and *Yoel* did a short snappy roller skating act that held the majority in at the close.

TIDDEN.

• • •

## MANY GOOD ACTS ON ALHAMBRA BILL

### Grace LaRue, Miss Juliet and Al Shayne Score

The present bill at the Alhambra maintains a high standard of entertainment from beginning to end, almost every act being of well-known vaudeville value.

*Wire and Walker* opened with an unusual and clever wire walking act, and the *DuFor Brothers* follow. These boys are exceptional dancers and even in an early spot they proved one of the bill's high spots. In third place *Williams and Wolfus* present their classic of the two-a-day, "Hark! Hark! Hark!" It never seems to grow old, but is an everlasting laugh letter. *Florenze Tempest* and her boys have a very neat little revue called "Tumble in Love," which gives Miss Tempest an opportunity to do the things she can do so well, and particularly to be charming. *Al Shayne* follows with his unbilled partner and proceeds to stage a comedy riot. His "serious" singing also goes over well.

Just before intermission comes *Grace LaRue*. It is to be much regretted that a rowdy in the gallery should have chosen to be discourteous to her Monday afternoon, because the Alhambra patrons were enjoying the work of this very accomplished artist to the fullest, and were furthermore expressing their approval in no uncertain manner. Miss LaRue occupies a place in the world of the theater which entitles her to respect from even the "gallery gods," and it was much to the obvious regret of the rest of the audience that the incident should have occurred.

After intermission, *Miss Juliet* offers her inimitable "one girl revue." The house was as usual reluctant to let her go. Her imitation of Miss LaRue was particularly well timed and gave the audience another opportunity to pay her a tribute. After Miss Juliet, *Imhoff, Conn and Corcene* offer their "Pest House" skit. It is one of the surest-fire sketches in the realm of vaudeville and this week is no exception. In next to closing, *Herbert Clifton* gives his well-known "travesty of the weaker sex" and draws down a big hand. The act seemed to get over unusually well Monday afternoon. *Renee Roberts* and Company close. with a pretty dancing act that well warrants one's staying in to see.

MARTIN.

• • •

## STATE-LAKE—CHIGAGO

### Toto, Oscar Lorraine and Patricola on Bill

The vaudeville this week at State-Lake is varied enough to suit the taste of the most sophisticated vaudeville goer.

*Toto* arrives on the scene, a scene, by the way, of kewpies sitting on a fence, in a toy automobile. *Toto* in his extreme *Charlie Chaplin* trousers and absurd "make up" is hideously fascinating. He succeeds very well in getting away with a lot of slap stick comedy, and some ordinary double jointed tumbling feats.

*Elsie White*, assisted by *Abe Frankl* at the piano, does some very clever song impersonations of the Irishman, Jew, Italian and Tenderloin frequenters.

Fink's Mules, assisted by a few dogs and monkeys, presented an indoor circus that took very well with the audience. *Oscar Loraine*, the man that owns a violin with the jazz voice, did everything from playing his instrument to coaxing the audience into singing and whistling the refrains. *Leroy, Talma* and *Bosco*, with their silent drama with a goose, a clever camouflage for a magical act, did much toward making everybody glad.

*Patricola* and *Myer*, in a song and dance turn, shimmied their way into much applause. *Quinn* and *Caverly* heaved into sight on the Submarine Y 4. Most of their patter is of the clever, rapid-fire variety. According to *Quinn* and *Caverly*, S. O. S. means "Save Our Sugar."

*Jim McWilliams* and *Davis* and *Pelle* completed the bill.

SYTZ.

## THE NEW ACTS

### "The Little Cottage"

**Musical Comedy—37 Mins.; One and Full Stage—Special Setting—Colonial**

At last *George Choos*, a well-known producer of girl acts, has hit the "big time." His process of attaining the bigger houses was reached by slow but sure plugging and in "The Little Cottage" Choos has an act that will stand the acid test anywhere. Whatever flaws may be singled out are overshadowed by the big success the act obtains in staging, production, wardrobe, special numbers and work of the principals and chorus. Choos is credited with staging the offering and he has succeeded in staging a little musical comedy idea that at the Colonial was accepted with hearty laughter and continued applause.

We have seen many acts that Choos has produced—"The Little Cottage" is his biggest and most artistic effort and should circuit the "big time" with results all to the merry. Two musical numbers stand out—namely *The Little Cottage* and *Shake Your Little Shoulders*, a shimmy number done in modern shoulder-shaking style by the feminine choristers, numbering ten.

Another pretty but more artistic number than the shoulder selection was *How I Love Those Happy Holidays*, wherein each girl dressed to represent a special calendar date in costume especially designed for stage wear.

The principals number three, the principal woman being *Goldie Collins*. The men are *Frank Sinclair* and *Cliff Dixon*. Miss Collins looks well, wears several stage frocks attractively and enacts charmingly the role of the young woman who was engaged to marry the budding young novelist. Sinclair was the comedian, playing it in a light comedy way, flippant, ever ready with a bright, witty rejoinder and keeping up a rapidfire verbal comment that at times had the Colonial audience howling. Dixon worked hard, both he and Sinclair having good voices and using them advantageously at times. There is some dancing but only secondary to the shimmying feature that develops later in the turn. There are some pretty stage pictures so arranged by an upstage window or veranda of the cottage layout which opens out on the street and field and also so devised as to permit the girls to make a special entrance for the holiday number. It's also handy for visionary effects. There's not much to the story with two young men having a flock of feminine chickens in a little cottage without a chaperone but stage license may eclipse such a matter. All told the act, barring its length, which may be shortened easily, establishes Choos as a "big time" producer.

MARK.

• • •

### Fay Courtney

**Songs—13 Mins.; One—Colonial**

It's the bigger of the *Courtney Sisters*. The younger of the girls was married and the act was dissolved with Miss Fay arranging for a new "single," with *Fred Farber* at the piano. Her present repertoire is so arranged as to bring out Miss Fay's vocal prowess and stage ability. Among her numbers are *Worth While Waiting For* (opening), one that had a tag line about "I'm sorry if I had it you'd have it" and *Caroline* and a closing number that was the most artistic of the lot, with Miss Fay back for an encore that included a rearrangement of the chorus of *Smiles*. Miss Fay wears conventional clothes, showing two evening gowns that represented money. At the Colonial Miss Courtney's act was well received although Miss Fay did not appear at her best, owing to a slight hoarseness.

MARK.

• • •

### "Over Your Head"

**Electrical Novelty—Songs—9 Mins.: Full Stage (Special)**

"Over Your Head" is another augmentation of the singing girls who are projected out over the heads of the audience in an illuminated contrivance operated from behind ala crane arrangement. A blonde girl opens in "one," offering *Poor Little Butterfly* and going into the frame which opens fanlike and projects into a runway with the girl and the outer frame out over the heads of the audience from whence it derives its billing. A novelty but belonging to the flying girl-aeroplane-butterfly-moon girl and so on and so forth of this type of acts. In closing position at the Colonial

MARK.

(*Continued on page* 1919)

• • •

## EXCELLENT BILL AT 81ST STREET

### Interesting and Well Balanced Show Pleases

The standard of the bills at the Eighty-first Street has been very high, but this week's is a little better than the average. There is no especial reason for this in the way of extraordinary acts or unusually big features, but as a whole it is thoroughly interesting, has plenty of comedy, introduces enough music and is well arranged.

The headline feature is one of the new vaudeville revues, called "Flashes." The turn has *Doc Baker*, a good dialect comedian and quick change artist, featured in its cast and prominent in his support is *Polly Walker*. "Flashes" is full of novelties and the group of chorus girls are earnest workers and fill the eye, all of which did much towards its success. *Miss Walker* is especially personable.

*George McKay* and *Ottie Ardine* made the hit they usually do. *McKay's* verbal clowning was appreciated. The team sang two new songs since we saw them last, *Will It Ever Happen Again* and *My Baby's Arms* *Artie Mehlinger*, the singer and *George W. Meyer*, the well-known composer who has a full score of recent popular hits to his credit, played and sang some of *Meyer's* latest, which included *There's a Lot of Blue Eyed Mary's Down in Maryland* and *Here Comes the Bride*. The medley of past successes written by *Meyer* proved so enjoyable to the audience the team stopped the show.

*Stone* and *Hayes* played a duologue between a woman with a side show as boss of the cane ringing department and a rube prospective customer. It kept the crowd laughing continually. It should. The man's performance is remarkably fine. *Roland Travers*, the illusionist, opened the show, and *Nick Hufford* with his comedy illustrated travelogue followed.

TIDDEN.

# IN THE SONG SHOP

BY E. M. WICKES

## Stasny to Spend Fortune Advertising Songs —Good "Blues" Are Hard to Find—Song Pluggers Lose Mount Morris—L. Wolfe Gilbert Refused to Quit

Music lovers in this country are under the impression that American composers, especially the popular composers, are not capable of writing anything but ragtime and jazz. And when the music lovers want something that they consider real music they purchase stuff carrying foreign names. The music lovers are all wrong, for the American composer can turn out any kind of music, from a finger exercise to an opera. But he doesn't bother with operas or so-called high brow stuff, knowing that if his name happens to be McGinty or something else that doesn't sound like a Latin grammar the public won't think his compositions have any melody or value. The American composer knows what the public expects from him, and like a good business man, he gives the public what it wants.

### The Best Proof

that his stuff has some value is the fact that it becomes popular in foreign countries. Other countries accept the creations of the American composer just as this country accepts the new styles in dress from Paris. To prove that the public has a wrong conception of American composers' ability one well-known writer turned out a waltz and placed a foreign name upon it as composer. And it outsold other and better numbers of the same kind that carried the composer's real name. So if you are ambitious and wish to write unusual melodies and still gather in the coin don't use your own name, but select one that sounds like a new breakfast food.

### A. J. Stasny Has

contracted to spend $250,000 during 1920 to exploit his songs. He will conduct two separate campaigns, one on his ten-cent numbers and one on his thirty-cent songs. He has started to build up a thirty-cent catalog with *I'm Waiting for Tomorrow to Come.* This number has been out a week and has sold 100,000 copies.

Mr. Stasny will use the Saturday Evening Post, McClure's, Cosmopolitan, American, Collier's, Red Book, Motion Picture Magazine and Photoplay Magazine. He will spend approximately $75,000 on the thirty-cent numbers and the same amount on his ten-cent numbers. This amount, however, will not include the $1,000 a week he pays out for the sign at Times Square, nor does it take in the money to be invested on circulars, signs for music stores and trade paper advertising. Within the next few years Mr. Stasny expects to be able to spend half a million dollars every year advertising his songs through magazines, newspapers and unique electric signs.

Today Stasny doesn't have to depend so much upon spectacular advertising as he did in the past, for he is now

### Getting His Share

of the big and small time acts in vaudeville. During the past two months his New York professional office has landed more than fifty big and small time acts, including *Bee Palmer, Ed. Morton, Blossom Seeley, Kranz & La Salle, Nitta Jo, Juliet Dika, Four Mortons, Phina & Co., Ford Sisters, Evelyn Nesbit, Eileen Stanley, Lloyd & Wells and Bert Earl & Co.* Stasny is getting a big play on his stuff now, and no one knows it better than the jobbers, dealers and phonograph companies. Just now Stasny is out to establish a record with his first thirty-cent number, *I'm Waiting for Tomorrow to Come.* The title page for this song was made from a well-known painting entitled, "The Light that Cheers."

Harry Goodwin, the congenial press agent and publicity man, has folded up his tent and gone back to Gilbert & Friedland. Harry may not believe in the League of Nations, Prohibition or ten-cent sheet music, but he does know how to inject news into what he sends out.

### Pace and Handy

are still called upon by big acts for numbers that were published four and five years ago, which is proof that good "blues" are hard to find. The "Yellow Dog Blues," for instance, was issued in 1914, and today it is going bigger than ever. *Beale Street Blues,* published in 1917, and *St. Louis Blues,* released in 1914, are bringing acts to the house every day. Even *Gilda Gray* is featuring *Beale Street Blues* in "Hello, Alexander." Several big performers remarked that they can get plenty of jazz numbers at other publishers, but the other appear to lack that peculiar something that Pace and Handy manage to inject into their "Blues." As the result of the popularity of the "Blues," W. C. Handy and his "Memphis Blues" band are in constant demand. Last week he played in Lexington, Ky. And he has more offers for himself and his band than he can accept.

Meyer Cohn, who has been confined in the Misericordi Hospital, 531 E. 86th Street, as the result of an attack of blood poisoning, expects to be out and well within the next ten days.

The Gabriel Music Co. has opened offices at 154 W. 45th Street.

Harry Donnelley, author of *Googie Goo,* published by Gilbert & Friedland, is now a member of the firm's professional staff.

### Mohawk Music Company

2 Beaver street, Schenectady, New York, will open its doors to the profession in the near future. The company will specialize in high grade and popular numbers and will start the ball rolling with *I'm Sailing Ships on Painted Seas.* Dick Graham is the manager.

### L. Wolfe Gilbert

met with an auto accident a short time ago. The M. D. looked him over and said that Wolfe would be crazy to try to make the trip to Detroit, where he was booked to play a vaudeville engagement. Wolfe didn't agree with the M. D., and when it came time to start he headed for Detroit, bruises and all. Wolfe was on the job for the first performance and went as big as he ever did. Wolfe's appearance in the town of trick automobiles and sore ball players helped boost the sales of *Granny, Dreamy Amazon* and *Old Joe Blues.* When business is booming Wolfe hasn't any time to think about a few bruises and a busted rib. He can get another rib from Wolpin.

### The Century Theater

on December 14th will be turned over to the Mayor's Committee on Rent Profiteering. Nathan Hirsch and Captain Charles A. Goldsmith will give a benefit for the poor families of New York who have been evicted by rent grabbing landlords. The U. B. O. has promised four good acts, two big publishers have offered the best they have, and the Metropolitan Opera House has promised to supply two stars. In addition to these acts *Fanny Brice, Ban-Joe Wallace* and his jazz band, the Police Department Band, the Fire Department Band, and the Naval Band are booked to play. Geo. M. Cohan has also promised to lend a helping hand. Several other prominent vaudeville acts will appear, which will give every one who attends the show his money's worth.

Chas. K. Harris' latest waltz hit, *Beautiful Nights,* is becoming very popular with leaders. Harris says that he can prove that at least one thousand orchestras are featuring it. *Ida Brooks Hunt* and *Lillian Herlein* are doing well with it in vaudeville. Harris is very optimistic about Joe Howard's lullaby, *Look Out for the Big Banshee.*

### Out in Spokane

a writers' and composers' music publishing association of the Pacific coast is being formed. After Jan. 1 it will be incorporated, with headquarters in Spokane, according to J. Louis MacEvoy, Spokane musician and composer. The association is to operate a music print shop, employing music printers, engravers and pressmen, and will be put into operation some time next year. The official organ of the association will be the Northwest Musician, the musical journal of the west.

### "Taps" and His Song

pluggers have been forced to move from the Mount Morris Theater, 116th street and Fifth avenue, to the North Star Theater, at 106th street and Fifth avenue. The Mount Morris, which formerly ran pictures with a song writers' jubilee every Thursday night, will play burlesque in the future. The shift of the pluggers should bring new business to the North Star, as hundreds went to the Mount Morris every Thursday just to hear the new songs. "Taps" will be master of ceremonies at the North Star.

### McKay a Speed Boy

George McKay (McKay and Arline) sauntered nonchalantly into the carpety song kingdom of Irving Berlin Nov. 18. He conferred with Max Winslow, the Berlin commander-in-chief of the song forces, regarding the use of "You'd Be Surprised." It was 5 p.m. last Tuesday. Casually Winslow remarked that the house had a new balled that was a "sensation." Winslow said it was styled *Was There Ever a Pal Like You?* McKay laughed and said "let's hear it as I'm the ballad-singing kid." McKay heard it. Right then and there he grabbed it, learned it and that night at the Royal put it on. First he made a little speech, telling the Royal audience that he had met the Rasputin of the music business that afternoon (meaning Max Winslow) and that he had heard a new song that he liked so well that he made a lightning effort to land it up in the Royal that very day. He said he was going to try it on the uptowners and would wait for the verdict. George may not be a Caruso but he knocked 'em with the Berlin number and is going to keep it in the act until it becomes hoary with old age. Just another feather in the Winslow cap of song-exploitation.

* * *

### Gilbert and "Granny"

L. Wolfe Gilbert has originated some novel stunts during his stage career, but he recently pulled one that brought a lot of joy and comfort to the members of the Home for the Aged. By arrangement with the Moss booking offices (Gilbert was then touring the Moss houses) he arranged to sing before the grandmothers and grandfathers living in the Home. Of course, his singing was a treat, but there was great joy when he sang *Granny.*

* * *

### Prince Helps Song

When the Prince of Wales took in the "Ziegfeld Follies," among the songs that caught his fancy was the Irving Berlin number, *You'd Be Surprised,* which received special mention in some of New York's dailies following the Prince's visit to the New Amsterdam Theater. Eddie Carter sang the number. Needless to add, the Prince's sanctioning of the number has increased its popularity.

* * *

### Darewski Booming Songs

Darewski is an English song publisher and has offices in London, where he also handles American numbers. Owing to the unprecedented popularity of some of the American songs, Darewski has extended his advertising campaign in London, whereby some of the New York hits are played up accordingly.

* * *

### Song Has Big Sale

It is reported that fully 2,000 copies of the song hit of "Just a Minute," entitled *Some Other Girl,* have been sold in the lobby of the Cort Theater since the show opened its New York engagement. Harry L. Cort, George E. Stoddard and Harold Orlob are splitting on the royalty, as the trio wrote the number.

# FIGHT TUBERCULOSIS!

## Red Cross Christmas Seal Campaign

SEAL THE FATE OF
THE WHITE PLAGUE
WITH A
CHRISTMAS
SEAL

# WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

## —Week of December 15th in Parenthesis—

**NEW YORK:** ALHAMBRA—Dec. 8, Duval and Symonds; Chong and Moey (N. Y., Co'o); Ruth Roy; Bertram and Saxton; Imhoff, Conn and Coreene (Buf., Shea); Over Your Heads. COLONIAL—C. Y. Corson Octette; Roy Harrah & Co. RIVERSIDE—McLellan and Carson; Koun Sisters; Rooney, Bent and Co. (N. Y., River); ROYAL—Bailey and Cowan (B'klyn, Bush); Fallon and Brown (Phil., Keith); Homer Miles & Co.; Dotson; Three Bligaty Girls (B'klyn, Bush).

**BROOKLYN:** BUSHWICK—$5,000 a Year; Jackie and Billie (B'klyn, Orph.); Buzzell and Parker (N. Y., Roy.); Chas. Irwin; Ara Sisters (N. Y., Al.). ORPHEUM—Permane and Shelley; Prosper and Moret (N. Y., River); J. Hughes and Duo; William Rock and Co.

**BALTIMORE:** MARYLAND — Nitta Jo; Diamond and Brennan; Emmett DeVoy and Co. (B'klyn, Bush); An Artistic Treat (Phil., Keith); Marconi and Fitzgibbon; Wire and Walker; Leona LaMar (Bos., Keith); Miller and Mack; Kinney and Coreene.

**BOSTON:** KEITH'S—Jimmy Hussey, assisted by Tot Qualters, William Worsley and the six shimmy cops topped the bill this week in a riot of fun and jazz entitled, "Move On." Tot Qualters amused with her interpretation of the shimmy, and William Worsely sang "My Baby's Arms," which he had to encore. The ragtime trial conducted by Hussey was cleverly done. Eddie Buzzell and Peggy Parker were a hit in "A Will and a Way" and Buzzell's singing of "You Don't Need the Wine to Have a Wonderful Time" received big applause. They also sang "Who Wants a Baby" and "A Little Two by Four for Two." Milt Collins in a line of up-to-date political comments was well received. Tim and Kitty O'Meara, the gliding O'Mearas, offered several dance novelties which were quite the best we have seen. Jean Barrios, a clever female impersonator, completely fooled the audience until the end of his act. His songs, "Poor Little Butterfly," "I'm Sorry I Made You Cry," "Oh, What a Pal Was Mary" were well received. Bill Bailey and Lynn Cowan, song writers, assisted by Estelle Davis, pleased with their most popular hits, "Kisses," "Fan San," "Dixieland Is Happyland," "Oo, La-La," "I Used to Call Her Baby." Others on the bill were Captain Grubert and Mlle. Adelina with their clever animals, and the La France Bros. unusual equilibrists. Dec. 8, Clark and Bergman; Morgan Dancers; Al Raymond; Barbette; Swor Bros. (N. Y., Al.); H. and G. Ellsworth; Linton and Lawrence; Tuscano Bros. Gleeson.

**BUFFALO:** SHEA—Mullen and Francis; Emma Stevens; Krans and Lasalle; Six Kirksmith Sisters (all to Toronto, Shea).

**CINCINNATI:** KEITH'S—A splendid bill prevailed for Thanksgiving week. The acts were uniformly good and it was difficult to pick a headliner. Probably the serio-comic sketch "Mother's Diary" is entitled to that distinction. Emmett Devoy as the father deserves special mention for convincing work. Ralph Dunbar's Maryland Singers, with their Southern songs of the '60's and Charles Frink's musical accompaniment, constitutes a fine number. The Dewolls Girls made a big hit in fancy costumes and fantastic steps. Jimmie Barrie was a scream, as usual, as the stage-door Johnnie from the rural districts. December 8, Elizabeth Murray; Dickinson and Deagon (Indp., Keith); Moran and Wiser (Indp., Keith); Rubeville; McMahon and Chappelle; Dave Roth; B. and F. Mayo.
Goldenburg.

**CLEVELAND:** KEITH—Jack Inglis (Pitts., Keith); Herman and Shirley; B. and E. Stanton; Cummins and White; Valeska Suratt and Co.; Phil Baker; Aileen Stanley; Valerie Bergere and Co.; Breen Family.

**COLUMBUS:** KEITH—U. S. Glee Club; Countess Verona; E. and E. Adair (Dayt., Keith); Juno Salmo.

**DAYTON:** KEITH—Primrose Four; Zardo; Ashley and Dietrich; Belle Baker (Colum., Keith); Beatrice Morgan (Colum., Keith).

**DETROIT:** TEMPLE—Owen McGiveney (Roch., Temple); Sully and Houghton (Roch., Temple); Bobbe & Nelson (Roch., Temple); Maria Lo; Jack Hanley (Roch., Temple); Margaret Young (Roch., Temple); Follis Girls (Roch., Temple); J. C. Morton and Co. (Roch., Temple).

**GRAND RAPIDS:** EMPRESS—Vera Sabine & Co.; Clark and Verdi; Kiss Me; Frank Gordon; Lillian Herlein.

**HAMILTON:** LYRIC—Allen Rogers; Chas. Ahearn & Co.; Lew and Gene Archer (Det., Temple); Ed. E. Ford; Jim the Jazz King.

**INDIANAPOLIS:** KEITH — Eddie Ross; O'Neill and Keller; Camilla's Birds; Bert Melrose; Harriet Remple and Co.; DeWolfe Girls.

**LOWELL:** KEITH—Juggling Nelsons (Port., Keith); On the High Seas (Port., Keith); Fenton and Fields (Port., Keith); Crawford and Broderick; Lucy Bruch; Holmes and Holliston.

**LOUISVILLE:** MARY ANDERSON—In the bill week Nov. 30-Dec. 6 are Harriet Rempel; DeWolf Girls; Harry B. Watson; Bobby O'Neil; Lloyd and Christie; Black Face Eddie Ross and The Primrose Four. KEITH NEW NATIONAL—First half: Same period are Slayman Ali Arabs; Waiman and Berry; Mole, Jesta and Mole; Great Western Four and The Venetian Gypsies. For second half of week, Dec. 1, Cahill and Romme; Charles Edenbury; Renn Cunningham Trio and The Riva Larsen Troupe. Patronage excellent. Dec. 8.—Hugh Herbert and Co., Frances Kennedy (Cincin., Keith); Lohse and Sterling; Walter C. Kelly; Morris and Campbell; Mr. and Mrs. J. Barry (Cleve., Keith).
Clarke.

**MONTREAL:** PRINCESS—There is a good bill this week. John Guiran and Petite Marguerite do a very artistic dancing act. Ed Ford, an Australian contributes a very clever monologue. Jim, the Shimmy King, is a bear of more than ordinary intelligence. Coakley and Dunleavy contribute a rather conventional military travesty. Lou and Jean Archer do a song and dance act. Frankie Wilson appears in some good posing. The Follis Girls have an excellent dancing turn. Patricola in a singing and violin act is decidedly above the average. Mrs. Wellington's Surprise is a bright and original sketch. December 8. — Ryan and Healy; Ann Gray; Lee Kohlmar and Co.; J. C. Nugent; Bowers, Walters and Crooker; C. Sebastian and Co.
Tremayne.

**PHILADELPHIA:** KEITH'S — This week, Jimmy Hussey, with Tot Qualters and a shimmie sextette, kept the audience in an uproar most of the time, and "Tot" is there with the shimmie. Wish Wynn gave three sketches of English girls—school, country and servant girl—and each was very good. Her English voice and clear enunciation was most pleasing. Jean Adair and a good supporting company gave "Ella Comes to Town" a playlet with a real lesson in it. Miss Adair was a charming "Old Lady," and the sketch was well received. Jack Lavier did a few stunts on a trapeze and filled in with much good comedy. "Playmates" six young children sing and dance with skill. They use **Wait and See, I'm a Dreamer Chasing Bubbles, Give Me All of You** and **Kiss Me Again.** Mabel Burke sang old fashioned songs while her partner used **Carolina Sunshine, While Others are Building Castles in the Air, Tell Me, Nobody Knows, Hippity Hop,** and **Mariutch Shakes the Shimmie.** Pielert and Abbie Scofield opened the bill with **Lonesome** and Juggling. Diamond and Brennan gave their old "Nifty-Nonsense." De Kos Co. human jugglers, closed. Dec. 8, Dream Stars (Wash., Keith); Vallecita's Leopards; Page, Hack and Mack (Wash., Keith); J. and S. Leonard and Co.; Joe Laurie; Jazzland Naval Eight; Sheldon and Daley.
Conn.

**PITTSBURGH:** DAVIS—Charles King and his company in "Dream Stars" with pretty girls who can dance and sing were the top-notchers. Phil Baker with his accordion made a hit while Lawrence and Short and Joseph and Errico had excellent sketches. Winston's Water Nymphs and Water Lions made a good impression. Scott and Robins in dancing and songs made many new friends. Levy and Rome, in their pantomine terpsichorean eccentricities brought down the house repeatedly. Dec. 8, Jack La Vier (Youngn., Hip.); Olympia Desvalies (Youngn., Hip.); Kane and Herman; Magic Glasses; Reckless Eve; Sidney Phillips. Latus.

**PORTLAND:** KEITH—Gruber's Animals (Prov., Keith); Briscoe and Rauh; Henry B. Toomer and Co.; McDermott and Heagney; Eddie Borden and Co.; Bicknell.

**PROVIDENCE:** KEITH—Fred Berrens; Herbert's Dogs; The Briants; Flirtation (Mont., Prin.); Jean Adair and Co.; May Wirth Pipp and Co. (Bos., Keith); Whiting and Burt.

**ROCHESTER:** TEMPLE—Oliver and Olp; M. and J. Dunedin (Mont., Prin.); Mina Payne and Co.; Geo. McFarlane; Werner Amoros Three; Hamilton and Barnes; Lewis and White; Joe Cook.

**SYRACUSE:** TEMPLE — Edwin George; Great Richards.

**TOLEDO:** KEITH—Baliot 3 (Syr., Temple); Kingsley Benedit; Joe Towle (Erie, Colo.); Dillon and Parker; Rainbow Cocktail; Holiday and Willette; Charles Edwards Three.

**TORONTO:** SHEA— Walter Brower, Bert Earl and Girls; Elida Morris; Ferry; Mrs. W's Surprise (N. Y., River); Langford and Fredericks (Hamil., Keith); Masters and Kraft; Curzon Sisters.

**WASHINGTON:** KEITH — Donald Sisters; Wilkie Bard; The Magleys (Balt., Maryland); J. Hussey and Co.; Demarest and Collett (B'klyn, Bush); Catherine Murray; Gems of Art; Nippon Duo.

**WILMINGTON:** GARRICK — Grey and Byron (Balt., Maryland); Foley and Latour (Phila., Keith); Flying Colville; Belle Sisters; Potter and Hartwell.

* * *

## Loew's

**NEW YORK:** AMERICAN—First half. Dancing Humphreys; Schmettan and Bro., Rose; Thirty Pink Toes; Jerome and Albright; McConnell and Simpson; Watson, Lillian; Emmett and Co., Hugh; Rucker and Winfred; one to fill. Second half. Dooley, Bill; Walmsley and Keating, Clark's Hawaiians; Farrell and Hatch; Lind and Co., Homer; Stein and Arnold; Hall and Gilday; two to fill. AVENUE B—First half: Leo, Louis; Gordon Duo; Genaro and Gold; Elliott, Fred; Ling and Long. Second half: Beeman, Wayne; Barra Sisters; The Painters; Stafford and Co., Frank; Harris, Dave; Helene Trio. BOULEVARD—First half: Gere and Delaney; Farrell and Hatch; Little Lord Robert; Car, Nat; Nine o'Clock. Second half: Wray's Manikins; Rose, Lou; Wells, Virginia and West; Bernard and Meyers; Kinkaid Kilties. DELANCEY—Fred and Albert; Robinson and Thomas; Bernard and Meyers; Stanton and Co., Will; Gillen and Mulcahy; one to fill. Second half. Gere and Delaney; Mason and Bailey; Watson, Lillian; Nine o'Clock; Wilson and McAvoy; Grazer and Lawlor. GREELEY SQ.—First half: Wray's Manikins; Hudson Sisters; Stein and Arnold;

(Continued on page 1919)

## Friedlander Music Helps 5th Avenue Bill First Half

There was one thing that proved an asset to the 5th Avenue bill the first half of this week and that was the William B. Friedlander music that was played in the act entitled "The Girlies' Club." While Bobby Bernard is the featured comedian with this turn and manages to eke considerable laughter out of dialogue "bits" with the other principals, it was the music that moved the act along to big favor.

El Dora and Co. opened and gave the show a good start. The man handles his weight routine nicely and effectively. Dorothy Worth was pleasing with a line of songs suited to her style of delivery.

A laughing hit was recorded by George Rolland and Co. in "Fixing the Furnace" and providing the first touch of rough comedy. Charles F. Semon (the narrow teller) played tunes from divers musical instruments and registered his usual score. J. Kerin Brennan and Bert Rule, known as songwriters, also understand how to put a number over vocally and their harmony on their numerous successes as well as some of the newer song contributions went unusually big. Encores were in demand.

"The Girlies' Club" followed the Brennan and Rule turn and pleased. Sidney Townes depended mainly upon topical numbers that included **Blue Eyed Marys Down in Maryland** and **Worth While Waiting For.** Needless to add that Townes was a hit at the Fifth Avenue. The Koban Troupe of Japanese workers were in the closing spot, with a routine that included some splendid risley work that was applauded.
Mark.

* * *

## Good Bill at 58th St. During Last Half

The last half bill at Proctor's Fifty-eighth Street did not have any especially featured acts at its top. But it contained three turns had they been on separate programs probably would have been, and could have held up their position. They were Theodore Bekefi and Co., Martin Webb and Mary Maxfield Co.

Theodore Bekefi and Co., are a trio of Russian dancers, who are not loath to jazz when the time comes, accompanied by a cornet quartet. The Fifty-eighth Street crowd liked the act. Martin Webb, who still consistently persists in taking all the credit to himself and neglects to include in the billing the name of his more than assistant, did his well known "Cousin Giuseppe." Mary Maxfield and her two men support played the always popular "Who's Boss?"

An unusually fine singer and a good accompanist, women, playing under the team name of Malcolm and Lamar, opened the bill. After such a fine start considerable of a let down came with the next two acts, Rodero, a trick violinist, and Evans, Johnson and Evans, rube comedians. Lowry and Prince did not have any difficulty whatsoever in making a hit.
Tidden.

* * *

## Two Acts Top 23d St. Last Half Bill

The Ed Janis Revue and Homer Lind and Co. shared the headline position on the Twenty-third Street last half bill. They also shared popularity honors. The Janis piece, a well staged, prettily mounted and capably performed dance revue closed the show. The audience showed its appreciation of the skit. The cast includes five clever people. Ed Janis, a good dancer, who is wise enough not to occupy the center of the stage continually, although he is the feature of the act, a charming sister team, a capable so-called interpretive dancer and a piano player.

The crowd on Friday afternoon responded to both the comedy and pathos in Homer Lind's well written little sketch. Lind is a long time favorite and combining this with a good vehicle assured his success. The bill opened with Chief Little Elk, whose claim to fame besides being an Indian is that he is the only redman playing a cello in vaudeville. Following him came two acts that automatically placed themselves in the farced comedy class. They were Mabelle Lewis and Charles H. Dunbar and Morgan and Gates. The latter team redeemed itself by some good dancing. Mike S. Whalen delivered a fairly good Irish monologue. Friend and Downing were liked.
Tidden.

* * *

## Interesting Program at Steinway Last Half

The Pell Duo opened by playing accordions. They provided a rare treat for lovers of inspiriting music. Diamond and Ash offered a brilliant musical act and had to give a number of encores. O'Malley and Green, two clever young women in gorgeous gowns were the hit of the bill. Their routine was admirably presented. Randall and White in a pitter-patter turn were also successful with their skit. "The Wide World Revue" containing a large number of male singers in military uniforms of different nations ended the show with a bang.
Nurnburg.

Fred and Albert; Marvin, Mae; Harrison and Co., Benny; Norton and Co., Dixie; Basil and Allen; Dancing Le Vars. LINCOLN SQ.—First half: Dancing Le Vars; Rose, Lou; Norton and Co., Dixie; Barry and Layton; Theodore Trio. Second half: De Voe and Statzer; Hudson Sisters; Weston and Eline; Rucker and Winfred; Little Lord Robert. NATIONAL—First half: Wheeler Trio; Finn and Co., Arthur J.; Bennett, Murray; O'Clare and Girls, Wm. Second half: Aubrey and Riche; Devine and Williams; Ferns and Litt; Grazer and Lawlor. Second half. Bauers and Saunders; Brown and Co., Hank; Finn and Co., Arthur J.; Barry and Layton. ORPHEUM—First half: King Bros.; Wells, Virginia and West; Harrison and Co., Benny; Chase and LaTour; Davis and Rich; Stone and Co., Beth. Second half: Aubrey and Riche; Robinson and Thomas; Munson and Co., Marion; Bennett, Murray; Broadway Echoes. VICTORIA—First half: Hall and Gilday; Three Dixie Boys; Munson and Co., Marion; Brown and Co., Hank; Broadway Echoes. Second half: Stone and Co., Beth; Senns and Weber; Emmett and Co., Hugh; Chase and La Tour; McConnell and Simpson.

**BROOKLYN**: DE KALB—First half. Dailey Bros.; Bauers and Saunders; Weston and Eline; Lane and Plant; Adolphus and Co., Mons. Second half. King Bros.; Three Dixie Boys; Ling and Long; Elliott, Fred; O'Clare and Girls, Wm. FULTON—First half. Stanley, Stan; Ferguson and Sunderland; Wilson and McAvoy; Kinkaid Kilties. Second half. Metropolitan Trio; Van and Vernon; Black and Co., Stuart; Davis and Rich; Dancing Humphreys. METROPOLITAN—First half. De Voe and Statzer; Marvin, Mae; The Love Hunter; Basil and Allen. Second half. Theodore Trio; Ferguson and Sunderland; Carr, Nat; The Love Hunter; one to fill. PALACE—First half. Barra Sisters; Van and Vernon; Harris, Dave; Stafford and Co., Frank. Second half. Bernard, Theda; De Lea and Orma; Gillen and Mulcahy; Adolphus and Co., Mons.; one to fill. WARWICK—First half. Martin and Elliott; Roye, Dorothy; I'll Say So; The Painters; Simmons and Bradley. Second half: Paradise Duo; Williams and Co., Barney; Evans, Will J.; Three Alex; one to fill.

**ATLANTA**: GRAND — First half. Oliver; Frances and De Mar; Russell Co., Marie; Bell and Caron; one to fill. Second half. Stanley, Stan; Curry and Graham; Levy and Symphony Girls, Jack; Barnes and Freeman; one to fill.

**BALTIMORE**: HIPPODROME — 3 Victors; Bennett Twins; Pisano and Bingham; Walters and Walters; Marlette's Manikins.

**BIRMINGHAM**: BIJOU—First half. Three Gregorys; Reed, Jesse; Abbott Co., Pearl; Grey and Klunker; Married Via Wireless. Second half. Oliver; Frances and De Mar; Russell Co., Marie; Belle and Caron; one to fill.

**BOSTON**: ORPHEUM — First half. De Lier, Joe and Sadie; Monte and Lyons, A Perfect Day; Burke and Durkin; Flying Weavers. Second half. Melva Sisters; Gerard and Co., Lieut. Chas.; Pingree and Co., Earl; Sheppard and Dunn; Blondy and Co., John; one to fill.

**CHICAGO**: MAVERICK — Reilly, Chas.; Submarine F-7 Co.; four to fill.

**CLEVELAND**: LIBERTY—De Lisle, Juggling; Rogers, Mildred; Eldert Co., Betty; Royal Four; Anderson's Revue.

**DALLAS**: HIPPODROME—First half. Tyler and St. Clair; Downing and Bunnin; McGreevy and Doyle; Freda, Steve; Spartans. Second half. Two Valdares; Garland, Harry; Carletta and Lewis; Eckhoff and Gordon; Westons Models.

**DETROIT**: COLONIAL—Darras Bros. Davis and Chadwick; Welch Co., Lew; Ward Bros.; Oh, Mike; one to fill.

**FALL RIVER**: BIJOU—First half: Melva Sisters; Gerard and Co., Lieut. Chas.; Pingree and Co., Earl; Stanley, Stan; Blondy and Co., John. Second half. Flying Weavers; Monte and Lyons; A Perfect Day; Burke and Durkin; Stanley, Stan.

**HAMILTON**: LOEW—The Scrantons; Harris and Nolan; Adler and Co., Hymand; Darcey, Joe; Stevers and Lovejoy.

**HOBOKEN**: LOEW—First half. Bernard, Theda; Williams and Co., Barney; Evans, Will J.; Six Royal Hussars. Second half. Genaro and Gold; Lewis, Bert; Rose Revue.

**HOUSTON**: PRINCE — First half. Krayona Co.; Countney and Barnett; Rice, Frances; Taylor and Francis; Mellilo Sisters Co. Second half. Musical Waylands; McLoughlin and Evans; Johnson Co., Hal; Miley, Katherine; Three Maxims.

**KANSAS CITY**: GARDEN—First half. Vickers Sisters and Dillon; McMahon Sisters; The Owl; Martin and Courtney; McGoods Co., Chas. Second half. Aldine and Wright; Mack, Geo. A.; Brown and Elaine; Henshaw and Avery; Burke and Band, Minnie.

**MEMPHIS**: LYCEUM — First half: Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe. Second halt. Three Gregorys; Reed, Jessie; Abbott Co., Pearl; Grey and Klumer; Married Via Wireless.

**MONTREAL**: LOEW—Cross and Santoro; Scanlon, Denos and Scanlon; Wilbur and Co., Townsend; Langton and Smith; Torelli's Circus.

**NEW ORLEANS**: CRESCENT—First half. Musical Waylands; McLoughlin and Evans; Johnson Co., Hal; Miley, Katherine; Three Maxims. Second half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe.

**NEW ROCHELLE**: LOEW — First half: Lockhart and Laddie; Senna and Weber; Sansone and Delilah. Second half. Gordon Duo; Ferns and Litt; Royal Hussars.

**OKLAHOMA CITY**: LIBERTY—First half. The Lelands; Peppino and Perry; Martelle Co., Howard; Barron and Burt; Stafford and De Ross. Second half. Mae and Mack; Gordon and Delmar; Love Race; Zuhn and Dreis; Aerial Butters.

**PITTSBURGH**: LYCEUM—Theissons Dogs; Scott and Christie; Poor Old Jim; Anthony and Ross; Juvenile Follies.

**PROVIDENCE**: EMERY—First half. Swann, Robert; Dolly and Calame; Kingsbury and Munson; Weir, Jack and Tommy; Odiva and Seals. Second half. Davis and Walker; Wiki Bird; Cook and Oatman; Mahoney and Rogers; Odiva and Seals.

**ST. LOUIS**: GARRICK—First half. Lee Hing Chin; Carl and Jennings; Hello Tokio; Gardner and Revue; Baldwin Troupe, Guy. Second half. Vicker Sisters and Dillon; The Owl; McMahon Sisters; Martin and Courtney; McGoods, Chas.

**SAN ANTONIO**: PRINCESS—First half. Brown's Dogs; Norton and Noble; Burke and Burke; Ordway and Co., Laurie; Fashions De Vogue Co. Second half. Krayona Co.; Courtney and Barnett; Rice, Frances; Taylor and Frances; Mellilo Sisters Co.

**SPRINGFIELD**: BROADWAY—First half. Davis and Walker; Wiki Bird; Cook and Oatman; Sheppard and Dunn; Allen, Clifford and Barry. Second half. Swann, Robert; Dolly and Calame; Kingsbury and Munson; Weir, Jack and Tommy; DeLier, Joe and Sadie.

**TORONTO**: YOUNGE — Bell and Gray; Morrison and Harts; Holden and Herron; Craig and Co., Marietta; Carlton, Ubert; Eight Dominoes.

**WACO**: HIPPODROME—First half. Two Valdares; Garland, Harry; Carletta and Lewis; Eckhoff and Gordon; Weston's Models. Second half. Brown's Dogs; Norton and Noble; Burke and Burke; Ordway Co., Laurie; Fashions De Vogue.

## Poli's

**BRIDGEPORT**: PLAZA—Dec. 8, First half. Jackley, Helen; Brennan and Morley; Marshall and Covert; McKays Revue. Second half. Hill, Arthur; Merigan and Horith; Morgan and Gates; Dotty Claire's Minstrels. POLI—First half: Argonne Five; Decker and Co., Paul; Gacper and Co., Marie; Koban and Co. Second half. Shannon, Ladd and Betty; Petticoats; Bronson and Rizzo; Aerial Lloyds.

**HARTFORD**: PALACE—Dec. 8, First half. Rodero; Emmett and Moore; Romain, Powers and Delmere; Case, Mallon; Allen and Co., Tommie. Second half. Hill, Edward; Donohue and Fletcher; Grew and Pates; Anger and Packer; Leonardi and Co., Countess.

(Continued on page 1920)

# THE NEW ACTS

## Pollock and Gibson

**Songs and Piano—20 Mins.; One—5th Avenue**

It's Lew Pollock and Sidney Gibson, with Lew having the shade locally on the reputation by his contributions to the music publishers. Pollock not long ago was with another act, but probably preferred the new frame up with Gibson. Pollock sticks mainly to the task at hand—playing the musical accompaniment—with Gibson going in strongly for the singing, using a sort of nuttish way of delivering his numbers. There's an operatic travesty and a display of ability at the ivories with a topical number sandwiched in between a "nut" number by Gibson that appears to be his working style. A rearrangement of the routine will help the men obtain a better score, although the 5th Avenooers seemed to like the act immensely.

Mark.

• • •

## Mike S. Whalen

**Monologue—14 Min.; One—23d Street**

Mike S. Whalen either with clever intent or innocently has got himself up to look more like a typical bartender, toupe, curled mustachios and all, and thereby assuring himself of a greeting from and affinity with the men in his audience. It is like meeting an old friend. And he further cinches his first good impression by telling genial Irish stories in a confidential manner, just in the manner of head dispenser to his best customers. For our part, it took us back to the good old days. Some of his material is excellent and some is too obviously manufactured, if you know what we mean. But the general result is a monologue that should make a three-performance-a-day house laugh.

Tidden.

• • •

## Rodero

**Music—12 Min.; One—58th Street**

Rodero opens his turn with trick violin playing. At the end of this his bow breaks, making it impossible for him to play further. It seems that this bow has a tin whistle, one of the ten-cent kind we used to play in the dim past of rosy childhood, on its end. Thereupon the young man with the queer name makes real music upon it, which we maintain is a feat. He plays ragtime tunes and finishes with the **Poet and Peasant** overture. The whistling is the only excuse for his act.

Tidden.

• • •

## Theodore Bekefi and Co.

**Dancing and Music (7 People)—18 Min.; Full Stage (Special Set)—58th Street**

The act presented by M. Bekefi, stated to be a recent member of some Russian ballet or other, and his supporting troup, which consists of two women dancers and a cornet quartet, is a mixture of Russian and American dancing, interlarded with and sometimes accompanied by selections by the four cornetists. The company is costumed prettily and the act is mounted with taste. M. Bekefi is not an unusual dancer, but he is good, and the two women he has with him are attractive and also know how to step. The horn blowers are a novel and valuable addition to the act. The routine of the turn consists of a Russian folk dance, cornet selection, interpretive dance by one woman, sailors' hornpipe by Bekefi, more music by wind instrumentalists, Dutch dance in costume by the three steppers and a finish consisting of typically American dancing.

Tidden.

## Thos. F. Swift and Mary H. Kelly

**Talk and Songs—20 Mins.; One—Colonial**

There's one thing about Tommy Swift. He's always working to better himself on the stage. One time he tries a comedy skit and the next he whips into a crossfire of timely patter with a song or two thrown in, Mary Kelly, of course, working as the receiving end of Tommy's shafts of humor. Swift's stage material invariably slants into the comedy department, with his sketches having a little touch of sentiment that reaches and twists the heartstrings. It's a pleasant little stage couple—Tommy and Mary—and working harmoniously to one end—the entertainment of the folks out front whether old or young. And every time we have seen them and this takes in a range of different cities, eash and west, the Swift and Kelly combination has always been noticeably successful. In "one"—no longer are they stepping from "one" into two—three—or four or even bare stage for the finale of their turn—they reel off a merry humorous line of patter and throw in songs to show that they can handle that line as well as some of the other "man and woman" teams. Miss Kelly's using a Mary number that includes snatches of well-known Mary numbers, including Cohan's "Mary Is a Grand Old Name." Tommy starts the act, is in the midst of a song when Mary walks on. Then Mary berates Tommy for giving a car to another girl. Then Tommy makes an explanation that would be understood only by Mary, as she's in love. The entire crossfire section is splendidly worked up. It all sounds unmistakably Swiftian. An earnest, hard-working pair and deserving of generous bookings anywhere.

Mark.

• • •

## Chief Little Elk & Co.

**Songs and Dance (3 People)—10 Min.; Full Stage (Special Set)—23d Street**

Chief Little Elk states in a speech he is a real Indian, and also that he is the only man of his race playing the cello in vaudeville. He wisely neglects to assign the race of the two girls dressed a la Minnehaha with him in his act. The most unobserving of us could tell at a glance. The turn is mostly singing, done by the chief alone. The two girls or three together. Two of the songs used are **I'm Always Climbing Mountains** and **Dear Ald Pal of Mine.** The chief does a pow-wow dance that is the most interesting part of the act.

Tidden.

• • •

## Vinie Daly

**Songs—12 Mins.; One—Colonial**

There's one thing in Vinie Daly's favor. That is her stage experience. There are other things to be sure, but Miss Daly has a brand of showmanship that other feminine "singles" would probably mortgage much to own, but with Miss Daly it is a natural asset. Miss Daly sings well and wears her gowns with stage ease, poise and carriage. Working with Miss Daly is Ruby Bellom, a capable pianist. Her routine is varied and the repertory gives her ample opportunity to display both voice and wardrobe. Her best liked number at the Colonial was "The Old Fashioned Waltz," with both her Spanish number and "Smiles" being well received. Miss Daly understands her stage well and as she is an international favorite with a personally gained reputation by her ability her name adds prestige to American bills.

Mark.

# DEATHS

McCOMAS—Mrs. Alice Moore McComas, formerly of 440 Riverside Drive, mother of Carroll McComas, the actress, died at the Los Angeles Hospital on Friday last. She was 69 years old. She was a pioneer suffragist and was widely known as an educator, lecturer and journalist. She was the first woman in California to conduct a woman's department in a daily paper.

CHRISTMAS IS COMING

*AND WITH IT*

THE CHRISTMAS MIRROR

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

# B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH EDWARD F. ALBEE
A. PAUL KEITH F. F PROCTOR

*Founders*

Artists Can Book Direct by Addressing S. K. Hodgdon

IF your hopes for the future—for prosperity or fame—involve literary work, the writing of fiction, verse, essays, plays, or photoplays, take the first step toward the realization of your ambitions by reading and studying The Editor Magazine.

The Editor Magazine is a pleasant, profitable, twice-monthly visitor. It reaches its subscribers promptly on the 10th and 25th of each month. It is inspiring, informative, helpful, practical. Its readers are the successful and the about-to-be successful aspiring writers who realize that authorship is an art, a trade, a craft,—whatever the writer himself cares to make it,—that demands study, thought, and patient effort. The Editor prints articles on all phases of authorship, an Exchange department that is a treasure-house of helpful experiences and stimulating opinions, and a department, "The Literary Market," that gives readers the news that points the shortest road to sales of manuscripts.

The Editor costs $2.40 a year, $1.35 a half year. You can prepay your subscription for two years, for $4.00, if you act at once.

There's a great, new movement in literature. The Editor will help you to achieve your part of it.

THE EDITOR
RIDGEWOOD, NEW JERSEY

Pianda
TRADE MARK
PLÜCKER & AHRENS INC.
THEATRICAL MAKE-UP
160 WEST FORTY-EIGHTH ST. NEW YORK

PLAYS READ

Reviewed in detail by an expert play-doctor who will tell you what in your play will go and what will not, and why. Also what it needs. A frank and practical report straight from the shoulder, considering the manuscript not as a "brain child," but as a marketable commodity to be sold to a manager. An invaluable service to the author aiming for Broadway production. Call or write for particulars.

PLAY REVISION SERVICE
305 Fifth Avenue New York

"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

MABEL McCANE
IN VAUDEVILLE

WE CAN PAY Attractive Prices for old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

**NEW HAVEN**: BIJOU—Dec. 8, First half. Hill, Arthur; Merigan and Horith; Feru and Marie; Morgan and Gates; Dotty Claire's Minstrels. Second half. Jackley, Helen; Brennan and Morley; Morrow and Co., Wm.; Marshall and Covery; McKay's Revue. PALACE—First half. Bronson and Rizzo; Petticoats; Gardner and Hartman; Aerial Lloyds. Second half. Argonne Five; Decker and Co., Paul; Gasper and Co., Marie; Koban and Co.

**SCRANTON**: POLI—Dec. 8, First haif. Brown, Willa and Harold; Dunn, Maud and Marion; Courtney and Irwin; Haskel, Loney; Heath and Bathing Beauties, Bobby. Second half. O. K. Legal and Co.; Romm and Haney; Toyland; Gruett, Kramer and Gruett; Fanton and Co., Joe.

**SPRINGFIELD**: PALACE—Dec. 8, First half. Gibson, Jack and Jessie; Donahue and Fletcher; Grew and Pates; Harkins, Jim and Marion; Every Sailor. Second half. The Magleys; Romain, Powers and Delmere; Brown and Co., A. Seymour.

**WATERBURY**: POLI'S—The College Quintette in the novelty act "Lots of Fun," Bernard and Merritt, Two Musical Girls, Grew and Bates, comedy artists, Lanigan and Wood, comedians and Irma and Conner, high wire artists. Dec. 8, First half. Alvin and Kenny; Newell and Most; Morrow and Co., Wm.; Sissle and Blake; Fashion Minstrels. Second half. Magee and Anita; Rodero; Fern and Marie; Mallon Case; Every Sailor. Caswell.

**WILKES BARRE**: POLI—Shaw and Campbell, songs and pianologue, opened first half. Some of their numbers were: **Baby's Arms, I Know what it means to be Lonesome, Poor Little Butterfly is a Fly Girl, Blues, My Naughty Sweetie Give.** Swartz and Clifford in pitter-patter and songs, pleased. Edwin Redding and Co. in playlet "Prosperity," took well. Ziska and King in an act of magic, fair. Feature number, Marion's Dogs, good settings, and some wonderful and pleasing acting on the part of the canine family. Second half—Headed by the Lee Kidlets, who certainly put one over, showing from a vaudeville standpoint they have ability nearly equal to their "movie" success. Dave Thurston gave the usual "comede" stuff intermixed with songs. Dec. 8.—First half. O. K. Legal and Co.; Romm and Haney; Toyland; Gruett, Kramer and Gruett; Fanton and Co., Joe. Second half: Brown, Willa and Harold; Dunn, Maud and Marion; Courtney and Irwin; Haskell, Loney; Heath and Bathing Beauties, Bobby. Briggs.

**WORCESTER**: PLAZA—Dec. 8, First half. Hill, Edward; Brown and Co., A. Seymour. Second half. Alvin and Kenny; Newell and Most; Le Van and Co., Al; Dun and Co., Arthur. POLI—First half. The Magleys; Bergman and Leonard; Rahn and Beck; Anger and Packer; Leonardi and Co., Countess. Second half. Gibson, Jack and Jessie; Emmett and Moore; Allen and Co., Tommie; Harkins, Jim and Marion.

* * *

## Boston Keith

**BANGOR**: Mertens and Arena; Roe Reaves; Musical Parsileys; May and Hill; Lawrence Crane and Co. Second half: Arthur Huston and Co.; Virginia Rankin; Cortez Sisters; Cliff Green; Bullett Proof Lady. BOSTON—Red and Blondy; Gray and Norman; Florida Four; Walzer and Dyer; Ross, Moon and Co.

**BROCKTON**: STRAND—First half: Phil Davis; John and Winnie Hennings; Josie Heather and Co.; Spencer and Williams; Polly Dassi and Co. Second half: Lorimer and Carbrey; Dunbar's Oldtime Darkie; McCormack and Wallace; 3 O'Gorman Girls; Leddy and Leddy.

**DORCHESTER**: CODMAN SQUARE—Claire Sisters; Manning, Feeney and Knoll; Bicknell; May and Hill; Al Lavan and Co. FRANKLIN PARK—Emmett and Moore; Al Lavan and Co.; Raymond Wylie and Co.; Clair Sisters; Manning, Feaney and Knoll. Second half: three to fill; Goslar and Lusby.

**FITCHBURG**: COLONIAL—First half: Jas. and Bessie Aitken; Morin; Al Lavan and Co.; Gill and Veak; Brown, Gardner and Barnett. Second half: Willie Hale and Bro.; Carrie, Lillie; Fixing the Furnace; Stone and Hayes; Three Danoise Sisters.

**HAVERHILL**: COLONIAL—Lorimer and Carbrey; Mellnotte and Lasdom. Second half: Polly Dassi and Co.; Morey, Senna and Lee.

**LAWRENCE**: EMPIRE—Jean and Jacques; Harry and Kitty Sutton; McCormack and Wallace; Dunbar's Oldtime Darkies. Second half: one to fill; Gertrude Dudley and Co.; Mellnotte and Leedon; Redford and Winchester.

**LYNN**: WALDORF—First half: Kelo and Blair; Carrie, Lillie; Suzanne and Ernest; Henry and Moore; Stone and Hayes; Mack Sennett Girls. Second half: Swain's Midnight Prowlers; Lipton; Fargo and Richards; Claire Sisters; Sissle and Blake; Mack Sennett Girls.

**MANCHESTER**: PALACE—First half: Redford and Winchester; Fargo and Richards; Fixing the Furnace; Morey, Senna and Lee; Three Danaise Sisters. Second half: Kelo and Blair; Gill and Veak; Cheyenne Minstrels; Spencer and Williams; Dancing McDonalds.

**NEWPORT**: OPERA HOUSE—Second half: Morin; Frisco Trio; Rahn and Beck; Henry and Moore; Brown, Gardner and Barnett.

**WALTHAM**: WALDORF—Fist half: Lipton; Cheyenne Minstrels; Claire Sisters; Schepp's Circus. Second half: Yoni and Fugi; Bert and Betsey Ross; Murphy and Lachmar; Warren Lincoln Travis.

* * *

## Pantages

**ANACONDA**: Dec. 11—(Same as Butte Dec. 6-10.)

**BUTTE**: Dec. 6-10—Shields, Frank; Harmony Trio; Roach and McCurdy; Hendrix Belle-Isle; Trevette, Irene; Gelli Troupe.

**MISSOULA**: Dec. 12—(Same as Butte Dec. 6-10.)

**CALGARY**: Henry and Adelaide; Fiske and Fallon; Glasgow Maids; Chung Hwa Four; Great Howard; Four Melles.

**DENVER**: The Rials; Austin and Delaney; Livingston, Murray; Shaw and Bernard; Morton Jewel and Co.

**EDMONTON**: PANTAGES—Prince Jovedah de Radjak, headline. Hindu seer, clever act. La France and Kennedy, black-faced comedians, please. Nada Norraine, sings well. Dec. 8.—Mori Bros.; Goetz and Duffy; Eldridge, Barlow and Eldridge; Stoddard, Bert; Ward and King; De Serris Henriette.

**GT. FALLS**: Dec. 9-10—Love and Wilbur; Norrine, Naida; Peerless Trio; Jovedah de Radjah; La France and Kennedy; Yip Yip Yaphankers.

**HELENA**: Dec. 11—(Same as Great Falls, Dec. 9-10.)

**LONG BEACH**: Guillot and Co., Amparito; Ward and Long; Laurel, Stan and Mae; Three White Kuhns; Revue De Vogue; Three Bartos.

**LOS ANGELES**: Wolfe and Patterson; Whittle, W. E.; Tarzan; Amoros and Jeanette; Kuma Four.

**MINNEAPOLIS**: Act Beautitul; Mary Ann; World in Harmony; Blondell and Co., Ed; Olcott, Chas.; Snyder, Bud.

**OAKLAND**: Cycling Brunettes; Kilkenny Four; Number Please; Ross Wyse & Co.; Golf Link Girls; Camille Rejane.

**OGDEN**: The Mozarts; Stagpole and Spier; Hall and Co., David S.; Roberts, Joe; Hall and Shapiro; Oh, Billy.

**PORTLAND**: Wilbert, Raymond; Bernivici Bros.; Mack and Co., Chas.; Cardo and Noll; Whitehead, Joe; Gerard and Co., Harry.

**REGINA**: Dec. 8-11. Berry, Lieut., and Miss; Marconi Bros.; Hamilton and Co., Martha; Lichter, Baron; Gildea and Phillips; Brazilian Heiress.

**SASKATOON**: Dec. 12-14—(Same as Regina Dec 8-11.)

**SALT LAKE CITY**: Heras and Preston; Gordon and Co., G. Swayne; Bush, Frank; Howard, Georgia; Cook and Vernon; Oh, Teddy.

**SAN DIEGO**: SAVOY—Nov. 24th. Good bill included "Oh, Teddy," Georgia Howard, G. Swayne Gordon and Co., Heras and Preston, Cook and Vernon and Frank Bush. Dec. 8, Four Leons; Ward, Frank; Quigley and Fitzgerald; Dance Fantasies; Dunbar and Turner; Temptation. Chapman.

**SAN FRANCISCO**: Naynon's Birds; Burns and Linn; Lindholm and Co., Chas; Bison City Four; Slatkos' Rollickers; Sonia De Calve.

**SEATTLE**: LeFerve, Geo. and May; Lawrence, Ray; Archer and Belford; Meyer, Hyman; Foy and Younger Foys, Eddie; Five Partrowars.

**SPOKANE**: Cananna Duo; Dorr, Mary; Howard and White; Dancing Davey; Hickman Bros.; Corinthians.

**TACOMA**: The Galons; Conley, Harry and Etta; Dick, William; Mersereau and Co., Verna; Brady and Mahoney; Making Movies.

**VANCOUVER**: Novell Bros.; Three Clowns; Robinson's Elephants; Ray and Co., John T.; International Nine; Meir and Gibson Sisters.

**WINNIPEG**: Three Bullawa Girls; Denny and Donegan; Samanoff Trio; Eadie and Ramsden; Albright, Bob; Hill's Circus.

**VICTORIA**: Aerial Macks; Forrest and Church; Stephens and Brunelle; Solar Willie; Rising Generation; Gardner and Co., Happy Jack.

* * *

## Ackerman & Harris

**BILLINGS**: BABCOCK—Dec. 7: Billie Bowman; Chas. Barney; In Manila Bay; Devereaux; Primm; Ed and Edna Fanton; Cleveland and Fay. Dec. 11: Eleaine and Titania; Jerome Merrick; Frank Gould; Douglas Family; Surprise Comedy 4; Ambler Bros.

**LIVINGSTON**: STRAND—Dec. 8: Billie Bowman; Charles Barney; In Manila Bay; Devereaux; Primm; Ed and Edna; Fanton; Cleveland and Fay. Dec. 12: Elaine and Titania; Jerome Merrick; Frank Gould; Douglas Family; Surprise Comedy 4; Ambler Bros.

**NORTH YAKIMA**: EMPIRE—First half: Eddy and Howard; Sam Herman; Cleveland and Wrey; Fashions a La Carte; Wilhat Troupe; Ruth, Mitchell and Ruth. Second half: Monroe Bros.; Van Arden and Falls; Bernard and Erickson; Montana Four; Clayton; Drew Players; Mme. The and Dandies.

(Continued on page 1921)

**PORTLAND**: HIPPODROME—First half: Les Arados; Williams and Culver; Whitney's Dolls; Scott and Seymour; Leonard and Haley; Burke Bros. and Kendal. Second half: Mizpah, Selbini; 3 Aces of Harmony; The Royces; Larose and Adams; Billy Lindemann and Co.; 4 Johnsons.

**SACRAMENTO**: HIPPODROME—First half: M'Cillyar and Hamilton; Fields and La Adelia; Pinched; Haskell and Bloom; Sheppard and Scott; Three Harvards. Second half: Fred and Dorothy Herman; Arthur Abbott and Co.; Russell's Minstrels; Bayle and Patsy; Vim, Beauty and Health.

**SEATTLE**: PALACE HIP—First half: Harris and Harris; Collins and Dunbar; Leo Haley; Serenaders; Wood and Lawson; Harry Mason. Second half: Florette; Comwell and O'Day; Nora Allen and Co.; Paper Dress Revue; Marriott Troupe; Ernest Rackett.

**SPOKANE**: HIPPODROME — First half: Electro and Co.; J. E. Leaveaux; Tag Day; Bennington and Svatt; Bill Pruitt; Wis Whirlwinds, Fay. Second half: Billie Bowman; Chas. Barney and Co.; Devereaux, Primm and Co.; In Manila Bay; Ed and Edna Fanton; Cleveland and Fay.

**TACOMA**: HIPPODROME — Mizaph Sebyni; Three Aces of Harmony; The Royces; Larose and Adams; Billy Lindemann; Four Johnsons. Second half: Harris and Harris; Lew Haley; Collins and Dunbar; 6 Serenaders; Wood and Lawson; Harry Mason and Co.

**VANCOUVER**: HIPPODROME—First half: Florette; Comwell and O'Day; Nora Allen and Co.; Paper Dress Revue; Marriett Troupe; Ernest Rackett. Second half: Eddy and Howard; Sam Herman; Cleveland and Dowrey; Ruth Mitchell and Ruth; Fashions a La Carte; Wilhat Troupe.

**WALLA WALLA**: LIBERTY—First half: Monroe Bros.; Van Arden and Fallows; Bernard and Erickson; Clayton Drew Players; Montana Four; Mme. The and Dandies. Second half: Electra; Joe Leaveaux; Tag Day; Bennington and Scott; Bill Pruitt; Six Whirlwinds.

* * *

## Interstate

**DALLAS**: MAJESTIC—Mlle. Paula, Staples, Helen; Neville and Brockway; Benny, Ben K.; Petrova, Mme. Olga; Olson and Johnson; Bostock's Riding School.

**HOUSTON**: MAJESTIC — Bonomar Arabs; Lucille and Cockie; O'Donnell and Blair; Hahn, Weller and Co.; Rhea and Co., Mlle.; Avey and O'Neil; Carcinetti Bros.

**FORT WORTH**—MAJESTIC—Clinton Sisters; Espee and Dutton; Clayton and Co., Ethel; Lloyd and Wells; Fay, Anna Eva; Montgomery and Allen; Clifford, Bessie.

**GALVESTON**: MAJESTIC — First half. McIntosh and Musical Maids; Kennedy and Nelson; Syncopated Stepper; Henlero, Henri; Kennedy and Co., Jack; Cameron and Kennedy; Pisano.

**AUSTIN**: MAJESTIC — Second half. (Same as Galveston First half.)

**LITTLE ROCK**: MAJESTIC—First half. Tuck and Clare; Vincent and Co., Claire; Dunham and Edwards; Mario and Co., Rita; one to fill. Second half. Whirlwind Hagans; Norine, Nora; Sorrento Quintette; two to fill.

**PINE BLUFF**—MAJESTIC First half. Sorrento Quintette; Norinne, Nora; Bradley and Ardine. Second half. Dunham and Edwards; two to fill.

**SAN ANTONIO**: MAJESTIC—Oakes and Delaur; Shaw, Allan; Holman and Co., Harry; Carola Three; Bianca and Co., Mlle.; Cooper and Ricard; Stoddard, Marie; Zarrell and Co., Leo.

**TULSA**: Dec. 7—First half. Stuart and and Keeley; Millar, Jessie; Rockwell and Fox; The Sirens. Second half. Powell Troupe; Skipper Kennedy and Reeves; Old Soldier Fiddlers; Lynn and Co., Basil; Three Weber Girls.

**MUSKOGEE**: Dec. 7 — Second half. (Same as Tulsa First half.)

* * *

## Chicago Keith

**BATTLE CREEK**: BIJOU—First half: Wyoming Trio; Polly, Oz and Chick; A Regular Bus Man; Ferro and Coulter; Melody Garden; one to fill. Second half: Taketa and Kawana; Cordini; Kennedy and Francis; Sam Hearn; La Sova and Gilmore; one to fill.

**BAY CITY**: BIJOU—First half: Ward and Dooley; Kruzo; Mary Howard and Co.; Chuck Haas; Foster, Ball and Co.; Fred La Reine and Co. Second half: Wyoming Trio; Brown and Jackson; Billy Miller and Co.; The Kuhens; Wanzar and Palmer; Challen and Keke.

**CRAWFORDSVILLE**: STRAND—Second half: Lucy Gillette; Lizzie Raymond; Brent Hayes; LaBernivica; one to fill.

**FLINT**: PALACE—Cliff Bailey Duo; The Kuhens; Robinson and Penny; Est. and Burt Gordon; Reynolds Trio; one to fill. Second half: Kate and Wiley; Aloha; Melody Garden; Foster, Ball and Co.; Reynolds, Donegan Co.; one to fill.

**FT. WAYNE**: PALACE—Joe Melvin; Grindell and Esther; Arthur Rigby; Lizzie Raymond Co.; Volante Bros.; Casson Kire Co.; Herbert Lloyd Co. Second half: James Howard; Baker and Rogers; Arthur Devoy Co.; Frank De Voe Co.; Miniature Revue; Everest Monks; one to fill.

**JACKSON**: ORPHEUM—Second half: Ward and Dooley; Myrtle Mason; Hibbett and Malle; A Regular Bus Man; Est. and Burt Gordon; Fred La Reine and Co.

**KALAMAZOO**: REGENT—Taketa and Kawana; Myrtle Mason; Clifton and Kramer; Cheerup; Cook and Lorenz; Losova and Gilmore. Second half: Marker and Scheneck; Harry Howard and Co.; Weaver and Myers; Laughing Lady; Reynolds Trio.

**KOKOMO**: SIPE—First half: Melroy Sisters; James Howard; Allen and Betty Leiber; Kennedy and Francis; Everet's Monks. Second half: White and Ryan; Casson, Kirke Co.; Walton and Brant; two to fill.

**LAFAYETTE**: FAMILY — Second half: Joe Melvin; Frick and Adair; Allen and Betty Leiber; Prossler, Klass and Sax; Carmen's Minstrels.

**LANSING**: BIJOU—Second half: Juggling D'Armo; Walsh and Bently; Cherrup; Polly, Oz and Chick; Kay Hamlin and Kay.

**LOGANSPORT**: COLONIAL—Second half: Grindell and Esther; Three Moran Sisters.

**OWOSSO**: STRAND — Second half: Ferro and Coulter; Church Haas; one to fill.

**SAGINAW**: JEFFRES' STRAND—First half: Kate and Wiley; Brown and Jackson; Billy Miller and Co.; Sam Hearn; Wanzer and Palmer; Reynolds, Donegan Co.; Second half: Cliff Bailey Duo; Robinson and Penny; Harry Hayward and Co.; Kilkenny Four; two to fill.

* * *

## Western Vaudeville

**ALTON**: HIPPODROME—Vine and Temple; Wellington and Sylvia; Nixon and Sans; Brown's Highlanders.

**BELLEVILLE**: WASHINGTON—Billy Broad; Lee and Bennett; Louis Hart; 2d half: Wellington and Sylvia; Redmond and Wells; Fred Zoebedie and Co.

**CEDAR RAPIDS**: MAJESTIC—Monroe and Grant; Orren and Drew; Harry Breen; Simpson and Dean; Duffy and Caldwell; Choy Ling Hee Troupe. Second half: Billy Scott; Wilson and Van; Dave Ferguson; Little Hip and Nap; Bucb Bros.

**CHICAGO**: KEDZIE — Buch Bros.; Saxton and Farrell; Eight Vassar Girls; York and Marks; Frear, Baggett and Frear. Second half: Brads; Fox and Mayo; Miss 1920; Ann Suter; Attenzione.

**DUBUQUE**: MAJESTIC—Bill Scott; Arthur and Lea Bell; Miss 1920; Harvey De Vora Trio; Jack Alfred Trio.

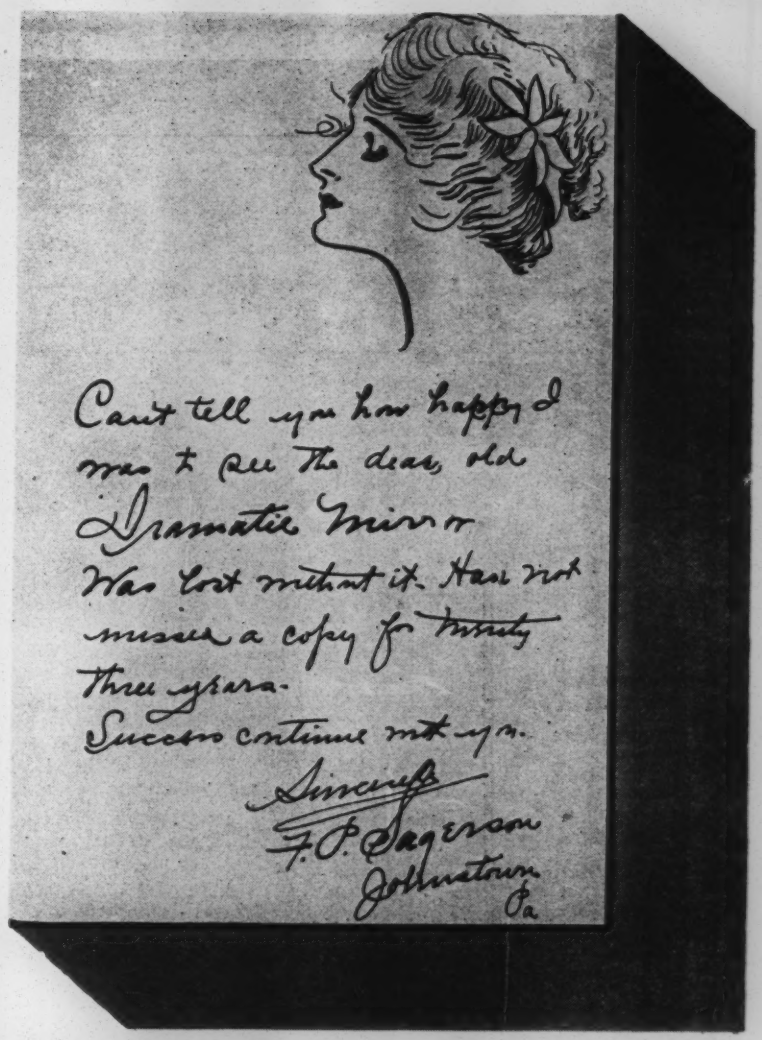
**DULUTH**: GRAND—First half: The Stanleys; Mitchell and Mitch; Somewhere in France; Jimmy Lyons; One to Fill. Second half: Joe Baltus and Co.; Dale and Boyle; Prosperity; Adams and Guhl; John Conroy and Sister.

**E. ST. LOUIS**: ERBER'S—Santry and Norton; Walton and Brandt; Fred Rogers; Brown's Highlanders. Second half: Lee and Bennett; Billy Broad; two to fill.

**MINNEAPOLIS**: GRAND—Joe and Agnes Riley; Tetsuwari Japs; two to fill. PALACE—First half: Princess Kalama; In the Dark; Sidney Smith; La Follette and Co.; one to fill. Second half: Skating Macks; Revue Comiques; Sidney Smith; Havemann's Animals; one to fill.

**ST. LOUIS**: COLUMBIA—Omar Sisters; Guiliana Four; Two Sweethearts; Nixon and Sans; New Leader. Second half: Mahoney and Auburn; Pat and Peggy Houlton; Tom Brown's Revue; Mack and Earl. GRAND—Jack and Pearl Hall; Hugh Johnston; Lucas and Inez; Three Chums; Mabel Blondell; Ward and Wilson; Byron Bros.' Saxo Band. RIALTO—Manning and Hall; Tom Brown's Revue; Stratford Comedy Four; Degnon and Clifton. Second half: Santry and Norton; Guiliana Four; New Leader; Hugo Lutgens.

**WINNIPEG**: STRAND — First half: Violet and Charles; Three Red Peppers; Bob and Bill Millard; one to fill. Last half: Mudge, Morton & Co.; Broughton and Turner; Gilroy, Haynes and Hannon; one to fill.


HENRY KING
Director
Jesse D. Hampton Productions
Release—Incc-Paramount "23½ Hours Leave"

IRENE TAMS
Representative
J. J. LIVINGSTON
Bryant 10179
1440 Broadway
*Starred in*
"ENTANGLEMENT"

ROGER LYTTON
Columbia University Vand. 900

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

TAYLOR TRUNKS
*Send for Catalog*
C. A. Taylor Trunk Works
CHICAGO

JACK CUNNINGHAM
ASSOCIATED WITH
George Loane Tucker Productions
HOLLYWOOD, CALIF.

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

FLOYD T. BUCKLEY
Bryant 6811 or 407
Green Room Club

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

LESLIE AUSTEN
Home Phone St. Nick 2823

WALTER McEWEN
Morningside 6800

FREE Latest Issue of
HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
*Write or Call*
M. Stein Cosmetic Co.
120 West 31st Street, New York

*PAUL BRUNET* *Vice-President and General Manager of Pathe. Under Mr. Brunet's Direction Pathe Has Made Great Strides During the Past Few Years*

# WITHOUT FEAR OR FAVOR — By an Old Exhibitor

## Decency and Screen Players — La Guardia Friend of the Films — Keep Your Eyes on Baltimore — Kane and Better Film Business

I believe the players are much abused persons.

A few of them deserve censure for conduct that defies the rules of decency, but the majority of them are okay.

The tirade of a clergyman who refused to sit in meetin' with actor folk seems to me misplaced.

I don't believe every theater or film studio is as clean as it ought to be.

There are still too many scamps in the business!

But not among the players.

Actually, they are in the *management end.*

The average actor is a cleaner living person than the average manager, or man in management.

Most of the wickedness of the stage is the wickedness in managers' offices.

The executive who would have his pound of flesh is to blame.

The theatrical game, or the producing side of the film game, will never be "clean" while such "executives" are permitted.

They must be driven out. Their presence is the fault of the reputable theater and studio executives who stand for them! Their

### Odious Practises

should not be blamed upon the *players,* stage and film, whom, with a few notable exceptions, are decent men and women.

Because reputable managers and agents in London haven't stood guard against the cattle in their profession it is now proposed to license *all* managers and agents in London.

I think they should be tagged here too.

If only in the interest of the self-respecting manager!

Why, in New York, and perhaps in Los Angeles, there are dozens of theater-studio executives whose main reason for entering the business was the proximity of—pretty women!

It is these "chasing" scamps who make all, or nearly all, the trouble.

It is such executives that have given some film studios reputations as side entrances to the white slave business and brought shame upon the fair name of Player.

One of these days Player is going to tar and feather Crooked Executive. And then he is going to keep on doing it until his own fair name is clean again.

Whereupon Minister will not be able to taunt the profession of Player again, for Publicity Purpose, or otherwise.

### A Belated Word

about the elections, which in the heart of the industry, New York, took an odd turn. There the Democrats, always the friends of the amusement interests in Manhattan, were trounced. Which wasn't such an "odd turn" to the theater people, who have an uncanny way of knowing before election how the wind is blowing.

The theater people who are willing to commit themselves tell you that Democratic leadership in Manhattan is "gone;" but that Smith, the Democratic Governor, is pulling as well with the people of other parties as he is with those of his own party. The popularity of the State administration is reflected to the discerning amusement men, just as they also had a gleam of the unpopularity of the city rulers. Speaking selfishly, the exhibiting interest have had no kick because the troublesome matter of censorship has not been unduly pressed. The box office men who tell of the demise of the Democracy admit it sadly—and in whispers.

The anti-Tammany President of the Board of Aldermen, *La Guardia,* is as strong a

### Friend of the Screen

however, as his Tammany predecessor, but exhibitordom does not know it. La Guardia is such a film fan that he came close to hocking his watch to run off a movie campaign in behalf of his candidacy—so you can't imagine a "reformer" like that stepping on the Screen's toes.

In fact, to-day the word Reform has lost its meaning as that which was opposed, with or without reason, to amusements and their spread. To-day your reformer is likely as not a movie fan who enjoys them, when not too "rough," seven days a week and wants the entire community to have the same privilege.

### Blue Law Enforcement

seems to be a thing of the past the country over, excepting Baltimore, where the Maryland statutes of Sixteen-hundred 'm-sumthing are being put over on the public in wicked shape.

What we would once term reformers, but who are now known by their true name of *fanatics,* have gotten to the Baltimore Grand Jury with their specious pleas, and as a result the business and amusement interests are mightily annoyed with arrest threats.

Some of them have organized and obtained counsel to fight the cranks "to a standstill," staying open on the Sabbath and defying arrest.

Wiser business men, and this includes the garage proprietors and picture exhibitors, are closing tight down and will stay that way until a disgusted public rises against the Blue Law fanatics.

*Then* the latter will *stay put.*

Keep your eyes on Baltimore: you are going to see the Blue Law fanatic, as revealed at his worst, get an unmistakable swat.

### John Collins' Will

reveals that we all had a wrong impression of Johnny. We knew that he earned a good salary, but he was so young that we believed he spent most of it—like most of the youthful directors.

Here comes the poor fellow's will showing that he had laid away $40,000. At this rate, if Johnny had been permitted to live to even a fairly old age, he would have been one of the rich men of the industry. Remember, Johnny did $40,000—had it in the bank—by thirty; and at twenty-five he was still in the small salary class.

It is one of the puzzles of existence why the Maker allowed such fine handiwork as Johnny to "go out." The boy burned with promise. Starting as a stenographer with Edison, the boy soon was in charge of the studio. He was one of *Horace Plimpton's* prize picks. Then to scenario writing and directing. Then to Metro at the large salary. Which he did not dissipate, as many another has done.

The thing about Johnny that pleased his friends was that he was *the same Johnny* at $50 *or* $500 a week. The film business has a way of tossing her favorites to sudden prosperity and it spoils them—particularly the real young ones like Johnny.

But *Collins* was "the same Johnny" in Edison's property room, there at the beginning, or in his private office at Metro, directors' floor. Johnny was common-sense: that's it—his "estate" is further proof.

### Kane In Distributing

is what Collins was to producing. The selling end of our business is better for having *Arthur Kane* in it, and it is with regret we hear he will leave it.

It is not only Realart's loss, then, but the loss of the whole distributing field, for Kane made association with film distributing worth-while. He played the selling game square and fair, and his example was followed in *all* distributing organizations.

*It had to be:* Kane showed the exhibitor what to expect—the exhibitor insisted on having it from *every* exchange he paid his money to!

I understand that Kane will head a producing firm in New York. Nobody *exactly* knows: *everybody* is INTERESTED to know—another compliment to the prestige of this white man in a getting-to-be-white business.

Whatever Kane's new company produces, it will be big. Rest assured of that. Kane saw the big picture early. Years ago he opened up an independent sales agency to handle 'em. His ads of the time were a call to make bigger and better films.

But he was still in the age of "machine-made" product and he couldn't find enough "big ones" to enable him to survive. Also, the open market business as conducted then was too *unclean* for HIM.

He was not a promise-breaker nor four-flush and I guess what he ran up against in the O. M. business of *that* year came pretty close to breaking his heart.

So Kane had to join one of the large distributing organizations to get to sell what he wanted; and here he put over the principles that you now find in every nook and alley of distributing business.

I have read stacks of stuff about the Better Film movement, but darn little about the Better Film Business movement. When they write about *that* they'd *better* mention Arthur S. Kane 'way up front!

### Metro's Switch Back

to her original program policy elicits no comment from the trade press oddly. Or perhaps they have *forgotten* Metro's first policy. It was to make a very fair releasing contract with a number of outside producers and in this way make the program up.

These producers were guaranteed their negative cost and given a permanent percentage in the earnings of the picture, after Metro's advances had come out of first moneys from rentals.

A contract like that is not strange to-day but Metro made it when a releasing arrangement between producer and exchange was all gamble on the producer's part.

Gradually, though, Metro developed to the extent that she could do her own producing and the agreements with outside makers were not continued.

For the past two years all of Metro's fine product has been built in her own studios, East or West.

*Karger,* a member of one of the firms that made product for Metro, is now director general of Metro's own plant.

But Metro now reverts to her old plan by signing up with *Shurtleff, Inc.,* for the *Jack London* stuff. And about a week later signs with *Taylor Holmes* for his independent product.

I cannot *begin* to tell Mr. Rowland his business, I know, but it appears to me that the old, elastic program scheme of Metro, allowing for the inclusion of outside product of the right sort, made for a better balanced list than an exchange can offer that displays the "No Outside Pictures Wanted" sign on the front door.

And so I congratulate Metro and *"Dick" Rowland* on the *switch-back!*

## 5 YEARS AGO TODAY

San Francisco Lifts Ban Against War Pictures.

Olga Petrova's First Picture, "The Tigress," Nears Completion.

Tyrone Power Signs with Selig for "A Texas Steer."

Universal Makes Experiment in Night Photography at Fort Lee Studio.

Tom Terriss and Edwin Augvst Join Kinetophone Company.

## 10 YEARS AGO TODAY

Essanay Opens New Western Studio in El Paso.

Edison Gets Rights to All of Richard Harding Davis's Novels.

Vitagraph Releases Last of "Jean Valjean" Series.

Drastic Censorship Ordinance Up Before St. Louis Council.

Judge Allows Sunday Shows in Cincinnati.

Government Investigating Inflammability of Films.

# NEW INTERESTS JOIN GOLDWYN

## H. F. DuPont Among Those Added to Directorate of Motion Picture Concern

GOLDWYN Pictures Corporation have announced that new financial interests have become identified with it which will "make it probably the strongest and most powerful organization of its kind in the U. S."

"The new development in the Goldwyn Company," continues the announcement, "will mean an increase of capital stock to an authorized amount of one million shares, of which there is intended to be presently outstanding approximately 450,000 shares."

The new interest will be represented in the directorate of the corporation by H. F. du Pont, vice-president of the du Pont Powder Company; Eugene E. du Pont, W. W. Laird, R. R. M. Carpenter, vice-president of the du Pont Powder Company; C. C. Kurtz, vice-president of Wilmington Trust Company; E. V. R. Thayer, president of Chase National Bank; Duncan A. Holmes, vice-president Chase Securities Corporation; Wm. Topkis, Geo. T. Bissel, G. W. Davison, vice-president Central Union Trust Company; Macmillan Hoopes, Abbot M. Wittenberg, a member of H. Content Company.

# ENJOYS BOOM

## M P. Players' Ass'n Shows Big Membership Gain

A membership boom is on in the ranks of the Motion Picture Players Association, which in addition to being a most satisfactory state financially, has increased its strength numerically until its roster now has more than 800 names.

The new officers: President—Jack Frazier; 1st Vice—William Murray; 2d Vice—Lila Smith; Treasurer—William Walsh; Corresponding Secretary—N. Nelson; Sergeant-at-Arms—J. J. McGowan; Executive Committee—John Greaves, P. T. McCauley; W. H. Hanley, May Matthews, Jack Gore and Daniel Carew were installed with due ceremony in the M. P. P. A. headquarters December 1. The club has comfortable and handsome rooms at 159 West 46th Street.

• • •

### Unusual Cast Selected

It is seldom that a motion picture is offered to the public with such a cast as Vitagraph offers in "The Wreck," with Anita Stewart, soon to be released. In addition to Miss Stewart are Harry T. Morey, one of Vitagraph's best known stars; E. K. Lincoln, a star in his own right; Gladden James, one of the leading juveniles of the country, who appeared in many of Vitagraph's most notable successes, and William Dunn, one of the screen's best known character actors.

• • •

### To Organize Exhibitors

Miami Valley Exhibitors' League plans to organize the exhibitors of West Virginia as a subsidiary branch of the southern Ohio association. A meeting is to be called sometime this month in Charleston, W. Va., to arrange preliminary details.

• • •

### Stage Offer for Hart

A well known New York theatrical manager has approached William S. Hart, it is reported, with a view to returning to the stage in a Western drama. Hart is at present on the West Coast, playing in Paramount-Artcraft pictures.

• • •

### Who Is Gloria Dawn?

A big electric sign at Broadway and Forty-sixth Street announces a new Selznick star—Gloria Dawn. There seems to be much mystery over the identity of "Miss Dawn" and the film world is busy making guesses.

### Exhibitors Line Up

Declaring that within a few days many exhibitors in Kentucky and Tennessee will be permanently affiliated with the new exhibitor-co-operative plan of First National Exhibitors' Circuit, Colonel Fred Levy of Louisville, owner of the Circuit's franchise for the two Southern states, elaborates in a statement this week, on First National's official announcement that it is waging a war to the finish with Wall Street cliques for the preservation and future prosperity of independent exhibitor interests.

"Every exhibitor who has, or is, joining us in the new First National plan," declared Colonel Levy, "will have protection against invasion of their territory by film factions which are depending upon Wall Street interests to finance their attempts at monopoly.

This new alignment provides financial assistance—from exhibitors—for owners of small or large theatres if it is needed for increasing the size of theatre properties or for improvements to them.

• • •

### Establishes Reclaiming Department

Perfect projection, full length subjects and absolute freedom from flickering, blemishes and oil will distribute all film to be distributed in the future by Select Pictures Corporation, following the announcement by General Manager Sam E. Morris of the establishment of a new Reclaiming and Film Processing Department under the direction of Albert Teitel. Through the new process which Mr. Teitel has invented and perfected it is possible to screen features two or more years old with the same freedom from oil marks and other blemishes as at a first-run showing.

The new process which has been acquired for the exclusive use of Select Pictures and Selznick Pictures is known as the Albert Teitel Wonder Process.

• • •

### Nazimova Breaks Record

Nazimova in her new production, "The Brat," has shattered attendance records that have stood for years in the principal cities of the West, according to reports.

# HAS RECORD

## Orpheum, Croydon, England, Now on Market

The Orpheum Conamatograph Theater, Croydon, England, has been placed on the market by its owner, announcement being made via (Miss) Lillian Scott Troy of 254 West 98th Street, New York, that the sale is only made possible through the owner having larger financial interests in America which demand the time that cannot be devoted to them as well as the Croydon Theater.

The owner would not sell the Orpheum for less than $100,000 under ordinary circumstances. The house has a wonderful record in every way, its business being phenomenal since the close of the war, having admitted more than 375,000 wounded soldiers free during the war, and is regarded as a local institution in Croydon, where nearly all the official announcements are made from the stage. The Orpheum has not had a single police court case registered against it and its license is entirely free from marks. The Croydon Theater enjoys the warmest support of the Croydon authorities regardless of political parties.

• • •

### Hyman Is Manager

Moe Mark, president of the Mitchell H. Mark Realty Corporation, owners and operators of the Strand Theater, New York, Brooklyn and other large cities, announces that he has appointed Edward L. Hyman manager of the new Strand Theater in Brooklyn, succeeding John Loveridge.

Mr. Hyman received his early training with the Strand firm in Buffalo, where he was assistant of the late Harold E. Edel and later became manager of the Victoria Theater. Since the war Mr. Hyman has been located in Denver, Colo., where he was general representative for William Fox.

• • •

### Harvey's New Job

Hugh Carter Harvey has severed his connection with the publicity department of Realart. His latest venture is that of sales management in connection with the National Tuberculosis Association's Christmas drive.

# WAYBURN MAY LEAVE CAPITOL

## When Present Contract Is Up Theater Is Expected to Have New Policy

There is doubt whether Ned Waybun will stick the winter out as the revue expert and show master of ceremonies at the Capitol although Ned was engaged for ten weeks with an option on his services for further revue producing. It is not any secret that the men behind the Capitol show on its opening week were disappointed with the revue part and made some suggestions that Wayburn didn't relish exactly but which Wayburn set about to make.

The Capitol sponsors are reported as not being of the belief that the present line of revue is of the strongest type imaginable for such a big house and that a more different line of entertainment is now in the planning.

Wayburn is at the Capitol and reported to be devising new dances and ensembles for the new revue that is to replace the present one.

No more long-period contracts will be given any player or act, according to report, as some of the originally-contracted turns had to be turned loose following the opening week when the show ran entirely too long and much of which was out of proportion to the wishes of the theater operators.

• • •

### Start Work on Serial

The opening episodes of "The Master Mind," a new Reeve and Gray serial, were started at their Flushing studio last wek. The story features J. Robert Pauline, the famous hypnotist and vaudeville performer. Two directors are at work on the serial. William Davis, formerly of Fox and Metro fame, is working in conjunction with Fred W. Sittenham.

• • •

### "Flying Parson" in Films

Capt. F. F. Stoll, President of the United States Photoplay Corporation, has closed a contract with Lieut. Melvin W. Maynard, the "Flying Parson," to appear in the photoplay, "Determination." Tod Sloan, the jockey, is also to appear in this production.

# THOMAS INCE STILL PROVOKED

## Director Reported as Pushing Damage Suit Against Comstock & Gest Over Dorothy Dalton's Engagement

DOROTHY DALTON, who formerly starred in films under the studio direction of Thomas H. Ince, opened Monday night at the Century, New York, in the stellar role of "Aphrodite," the big spectacle, which brought a roar of protest from one newspaper critic charging the show with indecency. But the appearance of Miss Dalton at the Century is under the contractural protest of Ince, who claims to have a hold on Miss Dalton's services.

Ince proposes, according to advices from the west this week, of bringing Comstock & Gest into the courts on a damage action that involves the new stage contract of Miss Dalton.

Miss Dalton is expected to resume her picture work next spring, having unfinished subjects to do for the Paramount-Artcraft programs. But meanwhile Miss Dalton, who ordinarily would be expected to be picture making on the Coast, is in New York as the principal feminine player of a "spoken drama" spectacle at the Century.

Miss Dalton gained her popularity, according to the film experts, through the direction of Ince, who not only "established" her in films but made her one of the best known and biggest of the present day celluloid stars.

Al St. John Backs Babe Ruth, Ball Star, Against Dempsey.
Sydney Chaplin Going Ahead With Films, Despite Reports.
Reported National Film Corporation May Reorganize After Jan. 1.
Film Manufacture Cost On Pacific Coast Higher Than Here.
Red Cross Is Not Abandoning Its Film Distribution Bureau

# ABRAMS REPORTED PARTNER IN FILM DEAL WITH GREENE

## Proposed Manufacturing Combine Would Include Neilan, Tourneur, Sennett and Ince

FROM California trickles word that Hiram Abrams, of the United Artists Corporation, is a silent partner in a new manufacturing project of films with Walter E. Greene, late of the Paramount-Artcraft, with reported negotiations on by Benajamin F. Schulberg as "in" on the Abrams-Greene deal whereby the new organization would include Thos. H. Ince and Mack Sennett, now under contract with the Paramount-Artcraft interests, Marshall (Mickey) Neilan, now independently producing through the First National, and Lois Smalley and Phillips Smalley, another Paramount-Artcraft combination.

The corralling of these directors under one producing banner—productions to be arranged and released via the United Artists' plan—means that another step is under way to keep newer interests from forming individual producing companies and relying upon whatever releasing channel that might offer a distributing source.

The proposed deal has some perplexing angles if it comes to a reality. That something is in the wind was made evident when Walter Greene withdrew from the New York offices of the Paramount-Artcraft and hopped west, with Abrams also having a western trip that brought about conferences with Greene. Then Ben F. Schulberg, who has long been intimately "close" to Abrams and Greene, is also west at this time and having much in common with the proposed negotiations for the closing of the new manufacturing combine.

Abrams is still an important cog of the United's machinery and just what his layout if this story be true portends for the film world is something for the future to develop.

Walter Greene is one of the sharpest men in the film game today, knowing its angles from every side, and the recent withdrawal from Paramount-Artcraft started a flood of rumors as to his new line of film endeavor.

### Marshall Neilan Moves Studio

Marshall Neilan has moved his organization from the Lois Weber Studio and has established his new producing headquarters at 1723 Allesandro Street, Los Angeles, opposite the Mack Sennett comedy factory. Mr. Neilan's lease on the Weber studio expired last week at which time he finished the interiors for his initial independent production. Plans are now rapidly progressing for the building of Mr. Neilan's own studio in Hollywood and it is expected that actual work will be started on the construction in the near future.

. . .

### Vitagraph Studios Busy

The close of 1919, one of the busiest and most prosperous in its history, finds Vitagraph not only offering several splendid productions during December, but extremely busy on new productions far well into the coming year. All of its stars and special players are busy and both of Vitagraph's studios, at Brooklyn and Hollywood, are working overtime not alone to have their new pictures ready on schedule time, but in order that the Christmas holidays may be enjoyed.

. . .

### Will Have New Studio

Anita Stewart is in Los Angeles, where she has a beautiful estate in Langhan Park, Hollywood. A new studio has been erected here for her next picture, "The Fighting Shepherdess." This picture will be directed for Louis B. Mayer by the well-known Belgian director, Edward Jose.

. . .

### Miss Rambeau Busy

Marjorie Rambeau has begun work on her first picture for the Albert Capellani Productions, Inc., at the Solax Studios, Fort Lee. Mr. Capellani and George Proctor finished the scenario of "The Fortune Teller," the play in which Miss Rambeau appeared on Broadway last year.

## IS THAT SO!

*Alma Rubens* will soon begin work in "Humoresque," after Fannie Hurst's story of the same name.

*T. D. Bonneville*, who gained prominence in the publicity field of the motion picture industry through his connection with the Division of Films in the capacity of Director of Publicity and Advertising, has accepted the office of manager of publicity and New York representative with Grossman Pictures, Inc.

*P. A. Chase* has succeeded William *Eisenhardt*, resigned, as comptroller for Hallmark Pictures Corporation, assuming his new duties this week.

*Claire Whitney*, film star, was judge of a beauty contest open to girls of the Lower East Side at Loew's Avenue B Theatre last Saturday night. The winner received a diamond ring.

*Edward Hilaire Griffith* has joined the staff of Vitagraph directors, and will direct the next O. Henry story, "A Philistine in Bohemia."

*Ella Stewart Carson* has joined the Selznick scenario department.

*N. A. Reichlin* has been appointed to represent Goldwyn in Mexico, Central and South America. Mr. Reichlin left last week for Mexico City.

*C. F. Zittel's* new offices are located at 307 Fitzgerald Building.

. . .

### Buy Well-Known Plays

Famous Players-Lasky has purchased for screen presentation, "Beside the Bonnie Brier Bush," the most famous of the works of the noted Scotch author, Ian MacLaren. No star has yet been assigned to the production. "Cappy Ricks," Peter B. Kyne's story and play in which Thomas Wise scored heavily last season, will go into production in February as a special with George H. Melford as director. This is the first of the plays to be produced by Famous Players-Lasky under the arrangement recently consummated with Oliver Morosco.

# LONG RUNS BOOKED

## Realart Contract Dept. Busy with "Soldiers of Fortune"

One of the busiest places at Realart's new Fifth Avenue home is the department where Lewis W. Kniskern and his staff are taking care of the contracts.

Mr. Kniskern reports that "Soldiers of Fortune," the Allan Dwan production that smashed records during an extended run at Moore's Garden Theatre in Washington, is being signed up by exhibitors from coast to coast, and that the Realart star Series also is being heavily booked.

John S. Woody, general manager for Realart, expressed himself as being tremendously pleased with the response that is meeting the first productions of the company.

"Realart has started off with a bang!" declared Mr. Woody.

. . .

### Betts and Fowler Reorganize

As a result of the increase in the business of the Betts & Fowler agency, a reorganization of the staff has just been effected by Mr. Fowler, the general manager and president of the B. & F. firm. (Miss) Ora Fletcher has taken charge of the motion picture department and is selecting the casts for several big pictures that the Betts & Fowler office has been commissioned to fill. Charles Reed Jones has become associated with B. & F. to handle the exploitation end. Charlotte Carter is in charge of the literary department, which includes the m. p. script placement as well as the selling or leasing of books and plays for production by legitimate managers. Mr. Fowler will continue as the managing director of the office.

. . .

### Vera Gordon Signed

A contract was recently signed via Betts & Fowler, whereby Vera Gordon was induced to come from England to accept the role of the mother in the film version of Fannie Hurst's well known story, "Humoresque," which Frank Borzage is producing for the International. Miss Gordon is a native of Russia, whose first American stage appearance was with the Jacob P. Adler stock company. Later she appeared in vaudeville with Sam Liebert.

# NEW ESTEE STUDIO

## Plant Opened Dec. 1 at 209 East 124th St.

A new studio was opened Dec. 1 by the Estee Company at 209 to 219 East 124th street, New York City. It is to be known as the Estee annex No. 2, the other studio owned by the same company being located at 361 West 125th street. Many prominent business men, film officials and friends of Eugene Spitz, president of the company, attended the opening.

The new studio covers one-half a city block. It consists of two buildings, one of the studio proper, and the other devoted to complete dressing rooms, shower baths, reception rooms, a carpenter shop, and property rooms. All improvements known to the science of modern photography have been installed. Special movable arcs of high-candle power are features of the new studio. More than unusual attention has been given to the prevention of fires.

. . .

### Mrs. Drew's New Series

Mrs. Sidney Drew has started upon the production of her new series which will be based upon Julian Street's "After Thirty." John Cumberland, who is known for his work in such stage plays as "Fair and Warmer," "Up in Mabel's Room," and "The Girl in the Limousine," played the feature role in Hobart Henley's "The Gay Old Dog," another of Mrs. Sidney Drew's adaptations, so successfully that she immediately chose him as the man to play Shelley in the new series.

Though Mrs. Drew will not appear in the series, she will soon return to the screen to play dramatic roles.

. . .

### Signs with Bulls Eye

Texas Guinan, extensively exploited as the "female Bill Hart," will be featured in a new series of two-reel western photo-dramas to be produced and released by the Bulls-Eye Film Corporation.

. . .

### Booked for Week

Rex Beach's "The Girl From Outside," presented by the author and Samuel Goldwyn, has been booked as the feature attraction at all of the Loew theaters in Greater New York for this week.

# CHAPLIN'S ATTITUDE HAS FIRST NATIONAL WORRIED

## Word Wafts from West that Film Comedian Is Not Doing Work Expected

FROM the western coast comes word that "all is not well" within the contractual confines of the Charles Chaplin-First National and that the executives of the distributing channels of the F. N. are considerably worried over the alleged dilatory methods employed by Chaplin in fulfilling his contract with the F. N. It is reported that the First National has all kinds of contracted "futures" for Chaplin, with the comedian taking his time on turning over the contracted number of films.

Chaplin has made considerable film, but the report is that it is below the standard expected by the First National and that exhibitors have been frank in declaring the Chaplin film since "Shoulder Arms" to be disappointing.

Chaplin is understood to be anxious to start his new picture making proposition with the United of which Chaplin is an important link, but that at least six subjects remain unfinished for the First National delivery.

The First National is reported having jogged Chaplin up over the contractual agreement, with Chaplin showing indifference that has nettled the First National chiefs.

As it stands it's a long, long time between Chaplins, with the First National hoping that nothing will happen that will sever the contract entered into by the comedian and the First National.

# BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

## You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features As Shown on Broadway—"Paid in Advance" Has All-Star Cast

### "EYES OF YOUTH"

**At the Rivoli—Clara Kimball Young in Good Equity Picture**

Picture program making is undergoing some radical changes on Broadway since big pictures have been coming along. The Rivoli follows its last week's policy in running only one picture for its main show. This week it is *Clara Kimball Young* in "Eyes of Youth," from the popular play that ran last season. In the cast are *Gareth Hughes, Pauline Starke, Sam Sothern, Milton Sills, Ralph Lewis, Edmund Lowe, William Courtleigh* and *Vincent Serrano*. The story, being more or less familiar, is about a girl looking into the future through the help of a Hindu and a crystal. She sees what would happen to her were she to choose certain paths—so, she doesn't. The star does a wonderful bit of acting in the last episode, beginning with the rain scene. *Hugo Riesenfeld* gives the picture an impressive setting musically, beginning his program with a "Hindu Prayer," instead of the regular overture. This consists of a scene from "Lakme," with solo parts sung by *Betty Anderson* and *Emanuel List*, with a chorus. The setting is one of the Rivoli's best, and the effect as an introduction to the feature picture is well thought out. The scene represents a group praying before an ancient temple, with the voice of the High Priestess coming from a distance. An urn of burning incense forms the altar. The figures are in costume behind a gauze, which gives a mystical effect. Hanging in the center of the scene is a crystal ball of greenish hue.

The musical part of the program for the picture opens with the first few measures of Goldmark's "Sakuntala" overture, which lends an atmosphere of mystery, the opening shots being of Hindu students steeped in Yogi-ism. Another good touch is the use of an original theme for the crystal-gazing. This is repeated each time the crystal is used. The rain scene in the last episode is shown in silence, a proof of its power.

. . .

### "HEART O' THE HILLS"

**At the Strand—Mary Pickford in Her Latest First National**

Suppe's *Light Cavalry* is the overture for the week. The first picture is the regular Strand Topical Review. This begins with the Army-Navy football game, the orchestra coming out strong with *Give a Little Credit to the Navy*. The scenes were interesting, but rather murky on account of the weather. When the orchestra switched to the *22nd Regiment March* by Herbert the scene went to a flight from England to France by an English aviator. Toy-making for Xmas was accompanied by Herbert's *March of the Toys*, while a big fire scene in Hoboken was shown to Reiser's Prelude to the opera "Gobi." A color relief was a strip of central France from the Pathe library. A new waltz from the Remick press was used for this novelty. The name, *My Isle of Golden Dreams*, suggests a good picture number. President Poincare's visit to England and the launching of the biggest battleship, "California," with "Freres d'Armes" and Sousa's *Hippodrome March* closed the news features. Then came one of the best of the *Max Fleischman* "Out of the Inkwell" series, showing the clown doing an "act" with the assistance of the operator in the booth. This was well worked out and more elaborate than usual with this series. When the clown sang the music went into Arndt's *Operatic Nightmare*.

The musical numbers on the program include *Redferne Hollinshead*, tenor, who sings the Siciliana from "Cavalleria Rusticana" and *Amanda Brown*, singing the polonaise from "Mignon." Miss Brown was encored again and again.

The feature brings *Mary Pickford* back to Broadway in her latest picture, "Heart O' the Hills," from the novel by John Fox, being a First National Attraction. The story is more or less familiar and concerns the adventures of a class of mountaineers who are supposed by city folks to live on Winchesters, long-green and feuds. This particular attempt at a mountain picture is very well worked out and the lovers come together in a novelty ending. The music opens with a part of "Werther," then *Love in Arcady, By Moonlight*, selections from "Fedora." *Apple Blossoms* by Kathleen Roberts is the theme used for the lovers.

The theme is first employed at the fishing scene. The organ plays at title "Gray Pendleton," *Ralph Brigham* using *Woodland Inn* as a mountain piece. The orchestra began at the dance scene, which, by the way, is the best thing of its kind. The music was *Arkansas Traveler, Fisher's Hornpipe* and the *Virginia Reel*. Then came a piece called *Forosetta* and another *Remembrance*. At title "Uncle Lige," the orchestra rest began, the organ using Schmeinke's *Mountain Idyl*. *From the South* by Gillette and *In Meadowland* by Bendix. The orchestra returned at title, "Let's watch her," with a hurry for the railway train. *Mother's Lullaby* was used for the beaten mother, then *Roses and Memories*. The theme closed the picture.

The comedy is a Pathe *Harold Lloyd*, "Capt. Kidd's Kids," a burlesque on the pirate stuff, with girls as the pirates. The orchestra used selections from Herbert's new show, "Angel Face" *Won'dring Foxtrot, I'm Forever Blowing Bubbles* and *Tents of Arabs*. The closing organ solo is a selection from the opera "Trovatore."

. . .

### "MALE AND FEMALE"

**At the Rialto—DeMille Production in Its Second Week on Broadway**

*Cecil B. DeMille's* big picture, "Male and Female," is the attraction at the Rialto this week, after smashing all records at the Rivoli during its run there last week. The whole program of the Rivoli was practically transferred to the Rialto, including the opening overture, "Oberon," and the dance, "At the Fountain," in a somewhat modified form, owing to the small stage at the Rialto. The closing organ solo is the first movement from the popular "Peer Gynt" suite by Grieg, played by *Arthur Depew*. The second week's run of this splendid picture convinces one that it ranks with the masterpieces. *Thomas Meighan* and *Gloria Swanson* have won instant recognition from the Broadway fans and there are probably no two screen stars more popular at the present time.

. . .

### "PAID IN ADVANCE"

**At the Capitol—Dorothy Phillips in Big Universal Feature**

The Capitol program was switched around again this week and the Demi-Tasse Revue came first, the feature and comedy last. Prizma's offerings this week in the Capitol Color-Land Review included some roadside shots in Mexico, and a good idea in the world's busiest corners. This latter went around the world and back to New York's Fifth Avenue, all in color. *Harold Smith*, who takes up his duties as organist at the Capitol this week, used Lack's *Idillio* for some of the Mexican strips. There were also unique scenes in color from the "zoo," and then the scene shifted to Japanese gardens and waterfalls, while the organ went into Bowers' *Chinese Lullaby* from "East is West." Another series of pictures in Color were shown from the Mentor shops. These began with Australian parrots and ended with Islands of Japan. They were entertaining and the color was good. Mayer's "Travelaugh" this week is a burlesque on "Greenwich Village," showing long-haired men and short-haired women. The fade-outs in this reel were good, and there was one shot through a window, showing Washington Arch, that was most excellent.

The Capitol News started off with a group of Chinese students of aviation, and then scenes of an egg farm in California, a remarkable shot of stag hunting in England, the launching of the big battleship, "California," speeding motor boats, and ending with the Army-Navy football game from the Kinogram shop. This latter company also showed a curiosity in the shape of an Indiana "healer," with lines of afflicted awaiting their turn to be cured. The concert by Pryor's Capitol Band was made up of the overture to "William Tell" and excerpts from Tschaikowsky's *March Slav*.

The week's feature is a Universal-Jewel, "Paid in Advance," with an all star cast, headed by *Dorothy Phillips*. Other players are *Joseph Gerard, Lon Chaney, Priscilla Dean, William Stowell, Frank Brownlee* and *Bill Buress*. The story is about a lone trapper and his daughter in the northwest country. Two schemers persuade the old man to risk the long trip to the Yukon, promising him a fortune. The father perishes on the way, and the girl falls into the clutches of the two villains. A no-account miner manages to win her at public auction, bidding his claim. Complications in the plot make an exciting picture, with many fights. As a matter of fact the picture opens with a fight and practically ends with a free-for-all battle.

Organist *Berentsen* opened the feature and the band came in at title "You tink de leetle Angel-Face." Music used during the first scenes included Grieg's *March of the Dwarfs* and his *Nocturne*. A reel was played for the dance scenes in "Gold Dust Barker's" place. The organ played one of the airs from Coleridge-Taylor's "Imaginary Ballet" for the scene between Joan and Barker. Later the *Melodie in F* by Moszkowsky accompanied the action and at title, "And now like a bloodhound," the band again took up the picture, using the slow movement from Tschaikowsky's *Sixth Symphony*. The band stopped at title, "These two allow," and the organ finished the picture, using Boisdorff's *Fountain*. A rattling good comedy from Paramount, featuring *Al St. John*, followed the feature picture. This new star will be remembered by many as having ably supported "Fatty" Arbuckle in many of his pictures. This comedy is presented by *Warner* and is called "Speed."

. . .

### "WINGS OF THE MORNING"

**At the Academy—William Farnum in Stirring Fox Film**

This week's Academy program for the first half opens with an organ solo, *Villanelle* by Del Acqua, played by *Victor Despommier*, after which the regular overture is rendered by the Academy Concert Orchestra. *David Mendoza*, the conductor, offers selections from the old popular "Dollar Princess" by Leo Fall. This number, with its well-remembered waltz, opens the way for the Fox News, always a feature at this big picture house. The inevitable "Mutt and Jeff" cavort through "A Rose by Any Other Name." The first feature is *William Farnum* in "Wings of the Morning," picturized from the widely read book of the same name. A Sunshine Comedy follows, and then the orchestra plays the overture to "Martha." The first half program ends with *Alice Joyce* in "The Vengeance of Durand."

The second half is opened by Gounod's *Invocation*, played by *Victor Despommier*, the orchestral numbers remaining the same. The Fox News is featured and also *Theda Bara* in "The Lure of Ambition." Following this is a Merit Comedy, "Ambrose Bungle Bungalow," in which *Mack Swain* is seen in many

Twenty-three of our own branches

(*Continued on page* 1932)

# "SOLDIERS of FORTUNE"

## By RICHARD HARDING DAVIS

## An ALLAN DWAN PRODUCTION

*Just Red-blooded Adventure!*
*—A Thrilling Book!—A Gripping Picture!*

IF you want your patrons to forget home cares and business worries, book "SOLDIERS OF FORTUNE" for an early two-week run at your theatre. Thrills? Nothing but—! Love interest? *Say!* Fearless riders and dauntless miners! American engineers and Central American brigands! Revolutionary chiefs! Beauteous maidens—in distress! Rescues, raids and love-making! Something moving all the time, exactly as Richard Harding Davis imagined it and as Allan Dwan *alone* can picture it. If you are eager to give the public that supports you the best entertainment of its life, see the nearest Realart Exchange *today* for this Realart Special!

(Presented by Mayflower Photoplay Corporation)

REALART PICTURES CORPORATION
469 FIFTH AVE. NEW YORK CITY

# FILMFOLLIES

*Marjorie Payne, some of the ammunition with which the Christie Brothers will bombard Flo Ziegfeld's fame*

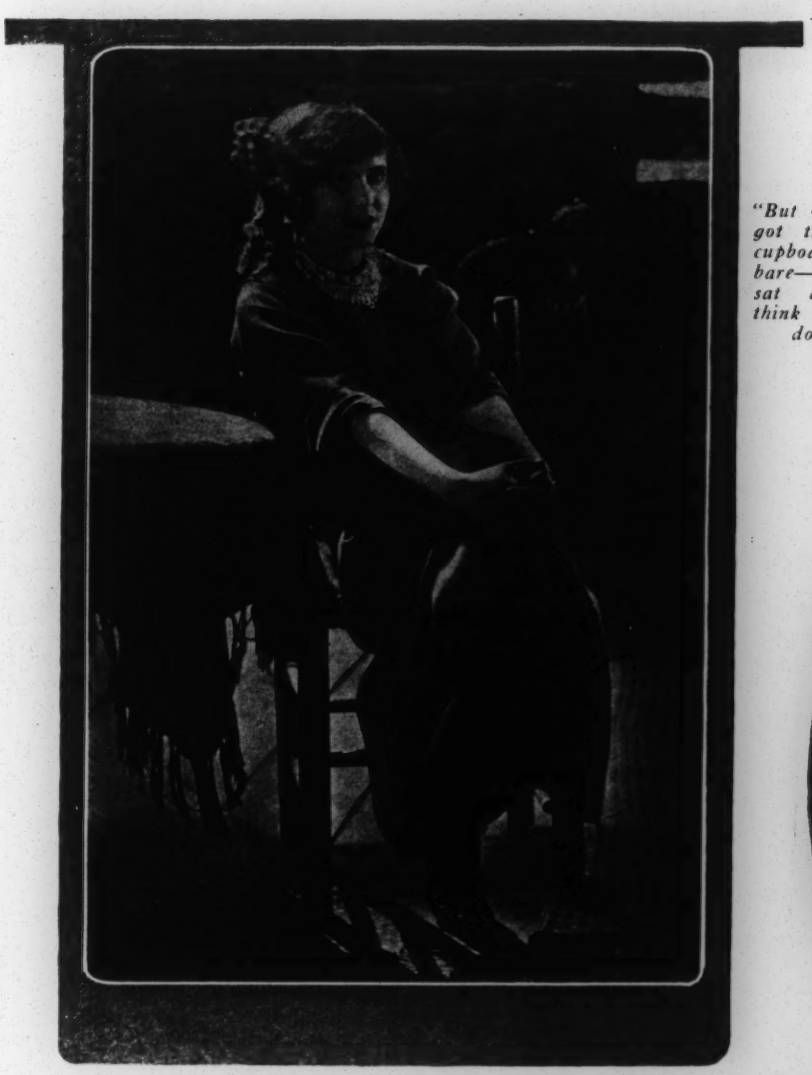
*If Shakespeare had known Helen Darling he wouldn't have said "What's in a name?"*

*Zelletta Du For (above) another product of what the Christies now choose to call "Follywood," California.*

*The lady about to enter is Florence Gilbert. Come in, my dear, you needn't stop to knock*

*If there are any good fish in the sea they will try to hook themselves to Peggy Davis' line*

# LITTLE MOTHER HUBBARD



*"But when she got there, the cupboard was bare—" so she sat down to think what to do next*

*Her thoughts are so pleasant she probably doesn't even realize that she is alone*

*June Caprice (above) star of "Little Mother Hubbard," is directed by George Archainbaud*

*That smile seems to indicate that the dusky lady has discovered a secret, and—*

*it looks very much as if this he-person with the pipe is IT*

# PICTURE FIRST SHOWINGS REPORTED BY WIRE

## From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments *Are Exactly as Wired to Us*—Clara Kimball Young Scores Heavily in "Eyes of Youth"

### "L'APACHE"

**Paramount-Artcraft, Dorothy Dalton, Direction Joseph DeGrasse, Scenario by R. Cecil Smith**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Average*....Good
*Exhibitor Comments* ....." Dalton does fine work." " Exciting story."

WIRE REPORTS—SOUTHERN CITIES
*Exact Box Office Average*....Good
*Exhibitor Comments* ....." Drew capacity houses." "Interesting story." "Dalton liked."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Effective
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

An American girl who has had a past hesitates to face her grandfather in Paris, so she gets the wife of an Apache to take her place. When the American is accused of the murder of the man who has ruined her, naturally it is the Apache who is arrested, and the other woman does not appear to clear her. The Apache husband, however, knows the girl to be innocent, and confesses to the crime. In trying to escape justice he is killed and the Apache girl is allowed to marry the man she loves.

. . .

### "A FUGITIVE FROM MATRIMONY"

**Robertson-Cole, H. B. Warner, Direction Henry King, Scenario by Fred. Myton**

WIRE REPORTS—WESTERN CITIES
*Exact Box Office Average*.....Fair
*Exhibitor Comments* ....." Nothing extraordinary." "Not up to Warner's standard."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....In keeping
Photography .....Clear
Atmospheric Quality.....Fair
Quality as a Picture.....Average

WHAT IT IS

A wealthy son of an aristocratic family has vowed never to marry, but when he helps a prisoner escape by donning the stripes himself, he is chased by the police and is forced to hide in the home of a girl who, finding him, determines to reform him and marry him. She dresses him in a suit of the butler's and introduces him to her friends. He and the girl and a suitor of hers are all saved from a gang of crooks by the convict whose escape has caused the whole story, and eventually everything ends happily.

. . .

### "BLIND HUSBANDS"

**Universal, Scenario and Direction Eric Von Stroheim**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Average*....Good
*Exhibitor Comments* ....." A story of vital appeal."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Excellent
Photography .....Excellent
Quality as a Picture.....Good

WHAT IT IS

In the Alps,, the wife of a very much engrossed doctor finds an irresistible attraction in a young and unscrupulous Austrian army officer. A guide who has reason to be grateful to the doctor watches the affair and reports on it. Whereupon the doctor faces the officer with a threat of death when he gets him alone on a mountain top, and leaves him there to perish.

. . .

### "MIND-THE-PAINT-GIRL"

**First National, Anita Stewart, Direction Wilfred North, from the Play by Sir Arthur W. Pinero**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Value*.....Good
*Exhibitor Comments* ....." Being from play it drew." "Stewart always draws." "Play made good picture."

WHAT IT IS

A girl with nothing but sordidness in her past makes a great hit with a song called "Mind the Paint," and becomes the season's favorite at the Pandora Theater. She is loved by an ever faithful sweetheart who is an army captain, and by a Lord. The latter she determines to marry. Hearing of it, the sweetheart bursts into her apartments and in the midst of a birthday party says that she has ruined his life. She becomes conscience-stricken and agrees to marry him, when he comes to his senses and resigns her to the man she loves.

. . .

### "THE BANDBOX"

**Hodkinson, Doris Kenyon, Direction R. Wm. McNeill, from Novel by Louis Joseph Vance**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Value* .....Good
*Exhibitor Comments* ....." Advertising it as from Vance novel helped." " Interesting." " Kenyon fine," "Special show around picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A girl smuggles a necklace into America and as soon as she lands it is stolen. An actress becomes involved as well as several others, and a great deal of mystification follows. There are two men who look exactly alike and the two handboxes which look exactly alike also, and in one of them are the jewels. The solution of the mystery clears up everything satisfactorily and ends in romance.

. . .

### "HEART OF THE HILLS"

**First National, Mary Pickford, Direction S. A. Franklin, Scenario by Bernard McConville**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Value* .....Good
*Exhibitor Comments* ....." For drawing power what more can be said than it is a Pickford picture?" "Up to Pickford standard."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Excellent
Photography .....Excellent
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

The daughter of a feudist of the Kentucky mountains promises her father as he lies dying from the bullet of an enemy that she will fix his slayer. Done out of her property by a villain, she enlists the services of night riders and kills him. On trial for the murder, however, everybody in the courtroom swears that he fired the shot and of course she is freed.

. . .

### "PAID IN ADVANCE"

**Universal, Dorothy Phillips, Direction Allen J. Holubar, from a Story by James Oliver Curwood**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Value*.....Good
*Exhibitor Comments* ....." Packed them in." " Phillips great in part." " Tense interest throughout."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A Canadian girl and her father set out for the Yukon during the gold rush, but on the way, the father dies leaving his daughter at the mercy of some unscrupulous fortune seekers. In order to protect herself she offers herself in marriage to the highest bidder, and is bought by a drunken miner who is no good. Eventually he reforms and lives happily with his wife.

. . .

### "EYES OF YOUTH"

**Equity, Clara Kimball Young, Scenario and Direction Albert Parker**

WIRE REPORTS—EASTERN CITIES
*Exact Box Office Value*.....Good
*Exhibitor Comments* ....." Well known play its source, so it naturally drew." " Young gives excellent performance." "Play made fine film."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A girl undecided between three suitors, consults a Yogi who allows her to look into a crystal and see her future in each case. In one gazing she sees herself as a school teacher, in another an opera singer, and in the third the wife of a neglectful rich man. Her choice is none of the three, but promises happiness.

. . .

### "WINGS OF THE MORNING"

**Fox, William Farnum, Direction J. Gordon Edwards, Scenario by Charles Kenyon**

WIRE REPORTS—EAST
*Exact Box Office Value* .....Good
*Exhibitor Comments* .....William Farnum always liked," "Picture holds interest." " Good performance by star."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence of Narrative...Excellent
Acting .....Excellent
Scenic Setting.....Good
Photography .....Excellent
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

An English army captain in attempting to save his colonel's wife from an affair with a Lord, becomes the victim of His Lordship's lies and is cashiered from the army. He becomes a sailor and is cast adrift by a shipwreck with a beautiful girl on a desert island. After a fight with pirates they are rescued and he is exonorated by the confession of the villainous Lord.

. . .

### Two Jacks Stage Fight

In "Should a Woman Tell?" which has just been finished by Metro, the hero and the villain are Jack Mulhall and Jack Gilbert respectively. These two Jacks staged a fight in the course of the picture which has left its marks on them, showing that they did not spare themselves for the sake of realism.

NATIONAL NP PICTURES

# OPPORTUNITY

OPPORTUNITY is the loudest knocker in the world, yet sometimes the most difficult to hear. That's because there are those who have ears that will not hear and eyes that refuse to see.

A lot of exhibitors have been howling for some time about somebody or other always trying to get the lion's share of profits by underground methods.

**ANY EXHIBITOR WHO WOULD LET ANYBODY GET AWAY WITH ANYTHING WHEN THERE'S A WAY OUT DESERVES TO LOSE.**

NATIONAL PICTURE THEATRES, INC., is opportunity. It offers the positive way out. It offers you your chance to assure your profits for yourself now and for all time.

NATIONAL PICTURE THEATRES, INC., offers you the opportunity—*now*—either to listen or to refuse to hear; either to see or purposely to blind yourself.

---

## National Pictures Theatres, Inc.

**LEWIS J. SELZNICK**
*President*

**729 Seventh Avenue** **New York**

# LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

A new luminary of the screen is promised in the person of Ruth Renick, whom the Jesse D. Hampton company found in a western stock company. For her first screen appearance Mr. Hampton placed her in the hands of Henry King. She will appear in H. B. Warner's next picture.

For the third picture starring Mary Miles Minter under her new allegiance, William Desmond Taylor, her director, is preparing the script for "Nurse Marjorie." It is a play by Israel Zangwill.

The work of Claire DuBrey in her part in support of May Allison in the Metro production of "The Walk-Offs" was of such a quality that she was immediately engaged for a role in the next picture to be made by Madame Nazimova.

Marjorie Wilson, who has often appeared in support of stars—she was Charles Ray's leading lady in a new picture, is now to be elevated to star parts, according to rumor.

Especial interest will attach to "The Bear Trap," the next Wallace Reid picture by reason of the fact that several of the country's most noted auto speed demons, assembled at Los Angeles for a race, were impressed into some of the scenes.

Bessie Barriscale has just given $275 for a purse called "The Bessie Barriscale Handicap." The race will be seven and one-half furlongs. J. Warren Kerrigan, who is also a great lover of highbred horseflesh, has also given a purse for this series of races.

Work on "The Strange Boarder," the third of the starring vehicles of the cowboy actor, Will Rogers, under the direction of Clarence Badger, is nearing completion. In this picture Rogers' little son Jimmy has a good part and leading roles are filled by Irene Rich, James Mason, Jack Richardson and Sidney Dean.

Many of the famous ball players of the National and American leagues have found positions with the film companies on the Pacific coast and are appearing in screen productions incog while they are playing winter baseball in southern California. It is a pleasant and profitable way of bridging over the gap between seasons.

Every effort is being put forth to make "The Phantom Melody" the best of Monroe Salisbury's Universal pictures. Salisbury is next to produce screen plays for the First National.

Elinor Fair spent Thanksgiving week in Kansas City, a guest at the home of Frank Baker of the Baker-Ridenour Company, who is one of the commercial and civic leaders of that industrial community.

"The Woman in Room 13" in which Pauline Frederick will again show her emotional abilities will be another triumph for Director Frank Lloyd, it is predicted at the Goldwyn studios.

Henry Harmon, who played in "Old Lady 31" on the stage, will portray the same part on the screen. Harmon is a veteran thespian, having made his debut with Joseph Jefferson in "Rip Van Winkle."

When Edward Peple's successful stage play, "The Prince Chap," is turned into pictures by Paramount, it will present Thomas Meighan as a star for the first time.

A new contract has just been signed by Larry Semon, the Vitagraph comedian. The press agent has quite outdone himself in the claim that Semon is to receive $3,000,000 for three years' work. Why not call it $6,000,000 and make a good story of it?

Having made a complete conquest of the capital city of Nebraska, Bessie Love can now turn her attention to other state capitals. The little film star is the guest of Governor and Mrs. S. R. McKelvie at the Executive Mansion in Lincoln, Nebraska, and the newspaper accounts of the way society there extended itself in honor of the star read like the stories of a visit of the Prince of Wales.

Little Mary Sunshine, the child star, who is also called Baby Marie Osborne, is an important feature in a divorce suit which her parents are battling out in court. The mother has been given custody of the child for the present.

# B'WAY PROGRAMS

(*Continued from page* 1926)

funny antics. The overture, "Martha," precedes *Pearl White* in the 6th episode of her big serial, "The Black Secret." This part is billed as "The Unknown." The program is closed by "The Gay Old Dog," a picture produced by *Hobart Henley*. It marks a distinct departure in pictures, in that it is just a "slice of life," without thrills, without the hero winning anybody, no murders and certainly without the usual claptrap of pictures. It is well done by *John Cumberland*, and Director Henley has made a picture that will be referred to in the future as an attempt to get away from tradition.

. . .

# "THE BANDBOX"

## At the Broadway—Doris Kenyon in Hodkinson Mystery Play

The Broadway Theater is coming in for its share of patronage lately, largely on account of the generous show it is giving. In addition to feature pictures and short subjects, the "Parisian Fashion Frolic" ought to fill any house. This is a pageant, staged beautifully, with pretty models, excellent music and colorful stage settings. The show proper opens with selections from Victor Herbert's "Red Mill," conducted by *Enrico Leide*. Then there is the Broadway Topical Review which opens with the visit of Clemenceau to England, with *Father of Victory* in the orchestra. Then followed shots of channel crossing in a plane, Poincaire in England, and other special features from the Gaumont and Pathe libraries. A fine Mentor picture gave "Old, Unchanging Holland" in gorgeous color. *Jack Hammond*, organist, played for this the Hoffmann barcarolle, *Dutch Windmills* by Kriens and the *Swan* by Saint-Saens. Just before the scenic ended Anne Jago, contralto, sang *Your Eyes Have Told Me So*.

In the "Fashion Frolic" the orchestra used suggestive tunes for the different costumes, opening with *How I Hate to get Up in the Morning* for morning gowns, *Kiss Me Again* for evening frocks and *Admiration* for a Hawaiian beauty. One young model, being undressed by the maid, conductor Leide modestly turned his back on the stage. *Mlle. Madelon*, which sounds strangely like a war song, was the mistress of the wardrobe, a very light job, and introduced in pantomime anything that was particularly stunning. Stunning is the word for these lovely gowns. After the "Fashion Frolic" the feature picture is shown. This is a Hodkinson offering, *Doris Kenyon* in "The Bandbox," from the novel by Louis Joseph Vance. The story is about two hat boxes, a necklace of pearls, a crook or two, and a young man and girl. In the cast are *Walter McEwen*, *Alexander Gaden*, *Gretchen Hartman* and *Maggie Weston*. *S. W. Lawton* has arranged the musical score for this picture. Altogether *Manager Langsfield* gives one of the best shows on Broadway and this fact is backed by the full houses day and night.

. . .

## Change Shortage Next

As this is the season of "shortages," the theaters are now facing what may develop into a dilemma, with a threatened shortage of small change in the box offices. It is reported that silver is being melted up in New York and sold for bullion. Silver has gone up. The metal in a silver dollar is said to be worth $1.06. Day and night the theaters, especially the picture houses, turn loose many thousands of dollars in small change, with none of it coming back or turning up in the banks. The Capitol Theater is reported as having in its safe as a precaution against a silver shortage $17,500 in halves, quarters and dimes. It's a light day when the Capitol doesn't give out $2,000 in silver, with the theater in turn banking nothing but bills.

. . .

## Lederer With Realart

George W. Lederer, Jr., has joined Realart's exploitation staff. Mr. Lederer has had long and varied experience in all types of publicity and exploitation work. He was recently with a well known stage play as advance man and general press agent. Mr. Lederer is at present in the Buffalo territory where he is working in the interests of Realart's initial releases.

# FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

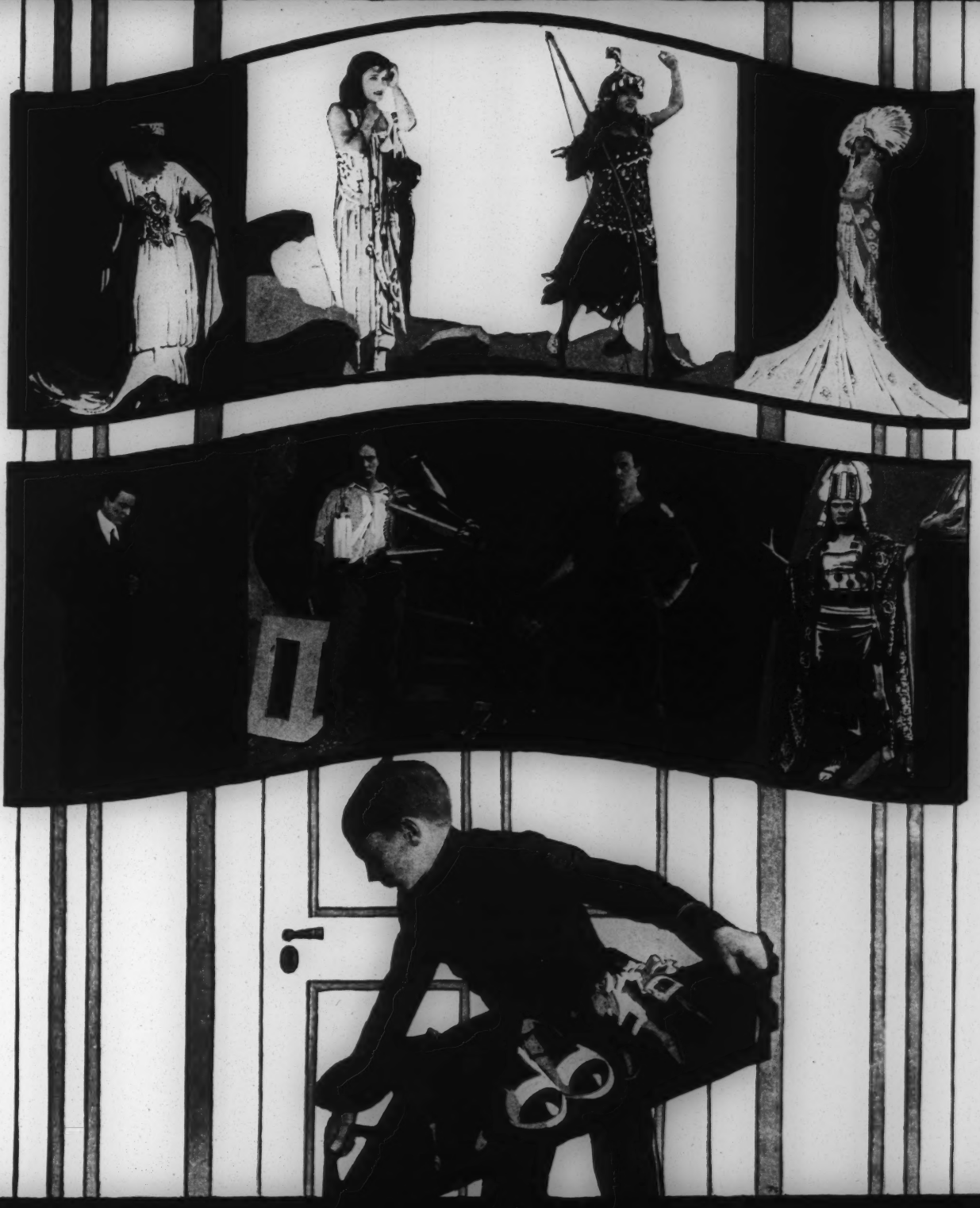
| | | |
|---|---|---|
| Black Gate, Vita. | (*Central*) | **Fair**–"Thrilling picture." "Plenty of action." (*Canada*) **Good**–"Good picture." "Original story." |
| Broken Butterfly, Robt'n-Cole | (*East*) | **Poor**–"Story is trash." "Heard one man say 'So these are motion pictures.'" |
| Counterfeit, Param.-Art. | (*East*) | **Good**–"Ferguson always means good houses." "Picture liked by Ferguson clientele." |
| Damsel in Distress, Pathe | (*East*) | **Good**–"Delightful comedy that won." |
| Dawn, Pathe | (*East*) | **Good**–"Breamer's beauty helped a great deal." "Average story." |
| Eastward Ho, Fox | (*East*) | **Good**–"Interesting story." "Good western." "Russell good." |
| Erstwhile Susan, Realart | (*Central*) | **Fair**–"Nice little entertainment." "Star promises big things." "Star has personality." |
| Fighting Cressy, Pathe | (*East*) | **Fair**–"Blanche Sweet charming." "Nothing unusual in story or direction." |
| Girl in Bohemia, Fox | (*East*) | **Fair**–"Story fair." "Star not well enough known." |
| Glorious Lady, Select | (*East*) | **Fair**–"Picture and story fair." "Olive Thomas does well particularly." |
| Grey Wolf's Ghost, Robt'n-Cole | (*Central*) | **Good**–"Mighty fine production." "Done with consummate art." |
| Hawthorne of the U. S. A., Par.-Art. | (*East*) | **Good**–"A picturization of a play always seems to draw." "Reid immensely popular." "Play made a good picture." |
| In Wrong, First Nat'l | (*East*) | **Good**–"Star and story good." (*Canada*) **Good**–"Good attraction." "Drew well." |
| Male and Female, Param.-Art. | (*East*) | **Great**–"People are talking about it." "Enormous business." "Gloria Swanson fine." "Meighan fine." |
| Regular Girl, Select | (*East*) | **Good**–"Janis of wonderful box office value." "Special show around picture helped." |
| Rider of the Law, Univ. | (*Central*) | **Good**–"Dyed in the wool western drama." "Kind that always makes a hit." |
| Soldiers of Fortue, Realart | (*East*) | **Good**–"Both story and production excellent." |
| Victory, Artcraft | (*East*) | **Good**–"Being adaptation of famous novel was box office pull." "Some thrills." |
| Virtuous Vamp, First Nat'l | (*East*) | **Good**–"C. Talmage a fine drawing card as usual." "Delightful comedy." "Fine work by star." (*Central*)-**Good**–"Nice picture." "Many laughs." (*South*) **Good**–"Scored a genuine hit." "Splendid entertainment." |
| Woman of Pleasure, Pathe | (*East*) | **Good**–"Star well liked." "Well known melodrama." |

THE WILLIAMS PRINTING COMPANY, NEW YORK

JESSE L. LASKY *presents*

# CECIL B. DeMILLE'S

PRODUCTION



# "MALE AND FEMALE"

Founded on J. M. Barrie's famous play The ADMIRABLE CRICHTON" Adapted for the screen by Jeanie Macpherson

*A Paramount-Artcraft Picture*

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES